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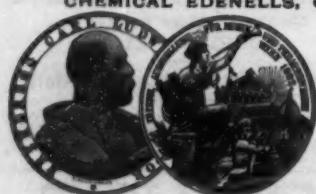
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MARC A. BLUMENBERG. OTTO FLOERSHEIM.
JAMES G. HUNEKER. HARRY O. BROWN
HUGH CRAIG.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. FRANK M. STEVENS.
A. T. KING.

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NEW YORK, WEDNESDAY, NOVEMBER 15, 1893.

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In answer to an inquiry whether Patti ever sang in

"Lucrezia Borgia" we can say no—never to our knowledge. She never had an opera company nor an orchestra of her own, except the latter at Steinway Hall in 1882, but was always under the management of others.

It looks as if the season had begun in dead earnest. The Boston Symphony Orchestra concerts here and in Brooklyn, the two Symphony Society concerts, the Seidl Society concert in Brooklyn and others make up a very fair working week for critic and public. With the opera looming up in a few weeks we may say that the season of '93 and '94 has really begun.

GIVE US A LONG REST.

ISN'T it about time for the nuisance of the Musical Union interference to stop? The newly imported 'cellist, Anton Hegner, is the latest artist to be dictated to. We are not a tribunal to decide the much vexed question, but there are tribunals where the matter could be put to a test, and then from this final decision there could be no appeal.

It should be settled one way or the other. Mr. Damrosch knew when he engaged Mr. Hegner all about the union and its restrictive clause. The union knew that Mr. Damrosch went abroad among other things to engage a 'cellist. What child's play the whole matter is. Let the law courts judge this vexed question, and then we can enjoy a long rest.

CABLEGRAM.

BERLIN OFFICE MUSICAL COURIER, 1

BERLIN, November 12.

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SHE IS A MAN NOW.

THE "World" last Saturday contained the following cablegram:

BERLIN, Nov. 10.—Mr. Bloomfield Zeisler, a pianist, of Chicago, took part in a concert here to-day. His performance was cordially received.

This is rather severe on that brilliant woman, Mrs. Zeisler, who, when she does achieve a continental success, has her sex changed by the cable operator. Mrs. Zeisler's success has been enormous, so far, as we predicted it would be before she set sail for the other side. She seems to be treading in the path of Carreño, who swept all before her in Germany. Still it must be hard to realize that you are at the mercies of a cable wire or a typesetter and be unsexed by a word. Honor to whom honor is due. Mrs. Zeisler is an artist, a woman, and for the odious "Mr." to be thrust upon her seems as if mankind were envious of her virile temperament and breadth and sought to claim it as its own.

CRANKS.

THE murderous crank is abroad, and so is the musical variety of the species. Last year we had the crank who could play better than Paderevski if he only had a chance to show it; this season we are threatened with his return, only he plays better than Pachmann, and later will presumably play better than Joseph Slivinski. We have not heard the new comer, and so probably the crank pianist can play better than the expected Polish virtuoso. But it matters little who is before the public, the crank is on hand to demonstrate that he can do better. We have also lots of conductor cranks, who conduct better than Seidl, Thomas and others. Singing cranks also abound, and being masters of Mr. So and So's method they can sing better than the DeReszkes, Materna or Melba.

In plain, but rather "slangy" language we would say to these cranks: Go hire a hall, invite the public and the critics and abide by their decision, and if it is unfavorable, forever after hold your peace. Modesty is a most becoming virtue in musicians.

Why do you so seldom encounter it?

TSCHAIKOWSKY.

HE says great things in a great manner" was once written in this journal of the man who died November 5 in St. Petersburg.

An excellent text to preach a sad sermon upon the life and works of that remarkable composer, Peter Ilitsch Tschaikovsky. When some years ago we looked toward Russia for the new in music we had Tschaikovsky in our mind. He fulfilled in his music much that Rubinstein had left unsaid. Unlike Rubinstein, he with all of his Western culture kept his skirts clear of Germany. Her science he had at his finger tips, but he preferred remaining Russian to becoming Teuton. His ardent temperament was strongly affected by France and Italy. He has certainly loved Gounod's luscious cantilena, and has worshipped at the strange shrine of Berlioz.

Of late years, as if his own clime chilled his spirit, he solaced himself in Italy and Spain. Curious taste for a stern Northman. There was always something Asiatic lurking in Tschaikovsky's harmonies. One never could be quite sure when the Calmuck, which is said to be skin deep in every Russian, would break forth in him. Gusts of unbridled passion smelling of the rapine of Gogol's wild steppe heroes sweep across Tschaikovsky's scores, and sometimes the taste of blood is too much for our Europeanized palates. But what a temperament is his; how his music pulses with the profound ground swells of passion and pain!

The composer was a poet besides being a musician. He preached more treason against his Government than did Puschkin or those "cannons buried in flowers" of the Pole, Chopin. He never embraced the ultra party; therefore to Rimski-Korsakoff, Balakirev, Cui, Borodin and the others he was not Russian enough. His culture was varied; he could pen a "Romeo and Juliet," could grasp "Hamlet" and feel the pathetic pain of "Francesca;" set Tolstoi's serenade "Don Juan" to barbaric Iberian

tones, write with tears at his heart that most moving "Nur wer die Sehnsucht kennt," a song that musically epitomizes Goethe's great poem; give the world the F minor and E minor symphonies, the two piano concertos, the violin concerto and his operas! What a wonderful man, and dead, alas! in the very splendor of his fame!

Tschaikovsky was one who felt many influences before he hewed for himself a clear cut individual path in music. We continually see in him the ferment of the young East, rebelling, tugging against the restraining bonds of Western culture. But, like his countryman, Ivan Tourgenieff, he chastened his art; he polished it and gave us the cry, the song of his strange land in a worthy artistic setting. His sense color as expressed in his instrumentation is wonderful. His orchestra fairly blazes with the hues of his musical palette. He is higher pitched in his color scheme than any of the moderns, with the possible exception of Richard Strauss. But while we get daring harmonies we get no such unnatural union of instruments, no such forced marriages of reeds and brass, no artificial voicing, nor even odd or seldom used instruments. For instance, he hardly ever uses the English horn or the contrabassoon as Brahms.

It was the normal orchestra that Tschaikovsky employed. His possible weakness was his inordinate predilection for the flute. It was his imagination that sometimes played him strange tricks. We get a lugubrious waltz in the fifth symphony and a shower of stinging pizzicati in the fourth. He was not a great symphonist like Brahms. He had not the sense of formal beauty, preferring to work in free fashion within the easy lines of the overture, to which he subjoined the title "fantasie." The roots of this form are not difficult to discover. The Liszt symphonic poem and its congeries were for Tschaikovsky a bait at which he quickly nibbled. Dr. Dvorák is therefore in a sense correct when he declares that Tschaikovsky was not as great a symphonist as a variationist.

He takes small, compact themes, nugget-like motifs, which he subjects to the most daring and scrutinizing treatment. He polishes, expands, varies and develops his ideas in a marvelous manner, and if the results cannot be called symphonic, they are poetic, dramatic and superb. He has not the naïveté of Dvorák, but his voice is a more cultivated one. He has touched the master minds of literature—Shakespeare, Dante, Goethe, Byron and many others. He is a unique master of rhythms. His music has not the babbling brooks, the sunny skies, the shepherds and shepherdesses of Dvorák's, but is more psychologic, deals with primal emotions almost in the raw. He has more to say than any other Russian composer, and says it better. He was no mere music maker, such as Rubinstein often is, writing respectable, uninspired routine lines, but worked tremendously and earnestly. Hence we find in his music great intellectual energy, great power, oftentimes beauty of utterance, even though less spontaneous than Rubinstein's facile muse. The suites, the symphonies, the two remarkable string quartets and the piano concertos bear witness to his enormous energy.

He is eclectic and many woofs run through the skein of his music. Italy influenced, then Germany, France, and of late he has been letting the reins fall lightly on the neck of his Pegasus and riding in the fabled country of ballet, pantomime and other delightful places. It is hard to say which of his compositions will be the most enduring. His operas are not known here as yet, but Joseffy and Rummel have played his piano concertos, while Brodsky and Maud Powell have read us his violin concerto. The man was a thinker, a polished gentleman, a magnetic personality and a conductor of capital capacity, as we can testify. Theodore Thomas and Walter Damrosch did much to make his music known here.

Tschaikovsky was an eminently nervous, modern, intense genius. He felt deeply and doubtless suffered greatly. His music is fibred with sorrow and passion. His gamut is not so wide as deep and troubled. He plucks the chords of passion and pain. He has feverish moments of almost madness, for he is seldom sane like Brahms or Saint-Saëns. He is heroic, tender and hugely fierce. His music bites; it is often acid, and the great serenity of Beethoven he seldom attains. He is fin de siècle, often morbid, seldom happy, but what weight, what power in his utterances! What rushing, swirling masses he sends scurrying across his canvases! He has power—poetic power—and the seldom encountered gift of dramatic

characterization. He indeed said great things in a great manner.

The story of his life was simple. From several sources we glean that he was the son of an engineer who held a post under the Government in the imperial mines of the Ural Mountain district. The musician was born at Wotkinsk, in the Province of Wiatka, on April 23, 1840. Like not a few other composers, the boy was not intended by his parents to be a musician. He received his early education in the schools of his native place. In 1840, however, his father, who was evidently a man of solid attainments, was appointed director of the Technological Institute at St. Petersburg. In that city the son was entered as a student in the School of Jurisprudence, which is open only to the sons of Government officials of the higher orders. It was the father's desire that the boy should enter the public service, and in 1859, when he had completed his course of study, he was appointed to a post in the Department of Justice.

In the meantime his love for music had declared itself, and while a law student he had made essays in composition. These attempts met with not a little opposition from his father, and for a time young Tschaikowsky's musical studies were abandoned. But music eventually prevailed over law, and the consent of the father to his devotion to the study of composition was at length obtained. It was fortunate for Tschaikowsky that the great movement for the advancement of music in Russia had now begun.

In 1862 Anton Rubinstein, the famous pianist and composer, established his now celebrated Conservatory of Music at St. Petersburg. Tschaikowsky was one of the first of the institution's many gifted pupils.

He devoted himself diligently to study until 1865. His principal masters were Zaremba, who taught him harmony and counterpoint, and Rubinstein, who taught him composition. In 1865 he was graduated with high honors, receiving a prize medal for his setting of Schiller's ode, "An die Freude," of which he made a cantata. The composition is not found among his published works.

In 1866 Nicolas Rubinstein, then the head of the conservatory, offered him the post of professor of harmony, composition and the history of music. As his heart was in the Russian musical movement, he accepted the chair, and for twelve years did admirable work as an instructor. In 1878 he resigned his position in order to devote himself more assiduously to composition, in which he had already gained enviable distinction. He lived at various times in St. Petersburg, Italy, Switzerland and Kiev. In recent years he had made his home at the last named place, which is near Moscow.

Two years ago last May Tschaikowsky, at the invitation of Walter Damrosch, an enthusiastic admirer and performer of his works, visited America and appeared in the series of festival concerts with which the Music Hall, at Fifty-seventh street and Seventh avenue, was opened. The composer conducted his third suite, his first piano concerto in B flat minor (the piano part taken by Adele Aus der Ohe), and two a capella choruses. The composer subsequently visited other cities, and was everywhere received with enthusiasm.

He was so much pleased with his American experience that on meeting Walter Damrosch in England last summer, he promised that conductor the manuscript of his new Sixth symphony for its first public performance. It is not positively known whether the composer has left this symphony complete. Tschaikowsky's last notable public appearance was in the summer just gone, when he conducted some of his own works at Oxford, and received the degree of Doctor of Music from the university.

Mr. W. J. Henderson, of the "Times," had an interview with Tschaikowsky when he visited this country, and among other things the composer told him the following :

In my boyhood I had an inclination for music. I was only five years old when I began my studies with a lady, and soon I began to play upon the piano Kalkbrenner's "La Fée" and other fashionable pieces of the day. I believe I used to surprise my friends in the Ural district with my virtuosity. But my parents had decided that I was to be a Government employé, not a musician : so at the age of ten I was taken to St. Petersburg and entered in the jurisprudence school.

I remained there nine years, and did not do much in music in that time. There were a musical library, a piano room and a teacher, but he simply gave indifferent technical instruction—a sort of fashionable instruction for the

young nobles in the school. My parents did not see anything more in me than a future office holder.

At the age of seventeen I made the acquaintance of an Italian singing teacher named Piccoli. He was the first person who took an interest in my musical inclinations, and he gained great influence over me. My father was finally obliged to give me some scope for the development of my taste, and before I had reached my eighteenth birthday he was good enough to put me under Rudolf Kuenziger, a piano teacher.

Kuenziger was a native of Nuremberg and had settled in St. Petersburg. He was a fine pianist and a thorough musician. I took lessons of him every Sunday and made rapid progress in piano playing. Kuenziger took me to concerts where I heard plenty of classical music and my fashionable prejudice against it began to disappear. At last, one fine day, I heard Mozart's "Don Giovanni." It came as a revelation to me. I cannot express the delight which seized me.

Yet after leaving the school I was still only a fairly accomplished dilettante. I often had the desire to compose, but I did little. I spent two years as an under secretary in the Ministry of Justice, went into society and to the theatres a good deal, but did not push forward in music.

In 1861 I became acquainted with a young officer who had a great reverence for music. He had been a student of Zaremba's courses in musical theory. This officer expressed himself as not a little astonished at my improvisation on a theme which he gave me. He became convinced that I was a musician and that it was my duty to make music my earnest and continued study. He introduced me to Zaremba, who accepted me as a student and advised me to leave my office and devote myself to music.

The following year the conservatory was founded and Tschaikowsky became a student. "Up to the age of forty-six," he continued, "I regarded myself as hardly able to direct an orchestra. I suffered from stage fright and couldn't think of conducting without fear and trembling. I twice tried to wield the baton, but was covered with shame and confusion. However, during the preparations for the production of Altani's 'The Witch' at Moscow, the conductor was taken sick and I had to take his place. This time I was more successful and I continued to conduct Altani's rehearsals and finally mastered the stage fright."

Music suffered a great loss in Gounod's death, but a greater in Tschaikowsky's. Who will be the next?

GOUDON AT BEETHOVEN'S TOMB.

IN the year 1842 Gounod, then in his 24th year, wrote the following unpublished letter to Ingres :

VIENNA, August 17, 1842.

DEAR MR. INGRES—I went yesterday to accomplish at the tomb of the immortal Beethoven a pilgrimage which every traveller owes to such immense renown, and which touches my heart very closely, as you know. In this respect I never change.

I do not know what imperious influence the idea of Beethoven has always exercised on me, but I cannot get away from it; it holds me, and I love it as I love the sun! Then there is but one way to love the sun, for there is but one! Yes, I always believe that Beethoven is the most beautiful star, the most splendid that the musical firmament has yet seen gleam.

Oh, I am happy in this moment, where I am going to speak with open heart to another heart which loves him and understands him! Here in Vienna, where this celebrated man lived so long, where everyone still knows and can point out to you the walks that he frequented, I collect with avidity the least word that I am able to hear said. Although the actual state of music in Vienna suffers likewise from the gangrene of Italy, the name of Beethoven is still pronounced here with a solemnity which goes straight to your heart, and you feel a deep emotion, and a great longing to cry like a child in seeing that memory at least preserves the imprint of that majesty which the momentary march of Art has unfortunately disavowed.

For me he is the strongest support in music; it is always of him I think, and I love him with an infinite love. I have the smallest details of his life recounted to me by anyone who may have seen him or known him even slightly. That life, so strange, so unquiet, so capricious, is of the highest interest for one who knows how to see to the bottom of his compositions, which have been the result of it or perhaps, more likely, the cause. If as a form of art, he has elevated himself to immense heights; that indefatigable and wandering meditation which forms the base, and one may say the bottomless pit of his works, is it not there, all entire, in that agitated, nomadic life which he led in Vienna or round about Vienna?

When some one says to you: "There in that alley

I have seen Beethoven walking alone, and pulling out of his pocket a little scrap of paper, then, resting against a tree, write three or four notes, his eyes on fire, then continue his walk," &c. When someone tells you that, would you not remain continually in that alley? And that tree, that tree against which he leaned, which sustained that hand which has transmitted so many accents, so touching, so glorious and so heartrending, that tree, why do we not know which it is, where it is? Is it not nearly a brother of the holy olives?

But you will find me very crazy, my dear Mr. Ingres. Ah well, tell nobody I am like this, for they would laugh; but I—I am happy with this fanatical tenderness for the least trait which touches on Beethoven. I would listen to them with gaping mouth from morning till night. But let us return to this tomb.

Yesterday then, in going to the cemetery, which is outside the town, I assure you that all the way I was with you. I know so well your warm and intelligent admiration for that giant of music that I associated you in thought with the regrets which I was about to bestow.

Entered into the cemetery, I only asked to be shown on which side I ought to search, for I preferred to be alone. I came to a big stone against one of the walls of the cemetery (which is not very big), and across a very low and very simple clump of shrubs I perceived a name hidden by the leaves; it was "Beethoven." At the head of the big stone, which lies on the earth, another stone rises, which is the one on which his name is to be found in letters of gold about 6 inches long and nothing else—no inscriptions of the date of his death, nothing but the name.

He is there then, resting in front of superb nature; and the last rays of the sun, before he sinks behind the mountains, light up the face of his tomb and lay every night on his brow the most immortal of all crowns. Three tombs further on is Schubert—poor Schubert! He died very miserably and the aspect of his last resting place proves it—a stone, which is no more than Beethoven's, encircled by a railing and then his name and forename in black letters on another stone, but even more simple than that of Beethoven.

I poor aspirant as far as glory goes, I also gathered a souvenir of Schubert, but it is for me; I send you nothing, dear Mr. Ingres, but a snip of grass taken from Beethoven. When one is placed, as you are, among the apostles of Art it is only from your brothers that one demands like reliques; for me, a meteor of the second rank is yet precious. I have thus been able, in spite of my profound and unique veneration for the emperor of all music, to bow also with respect before the king of ballads and songs; it is a little province, but he has been its No. 1, and down to the present he retains that supremacy. Dear sir, how I have, *Mon Dieu*, chattered to you. Forgive me on account of my love for the subject and beg that you and Mrs. Ingres will believe me to be always one of your most devoted and affectionate children of Rome. I heartily embrace you both.

CHARLES GOUNOD.

We may add that it was during this journey in Germany that Gounod conducted the performance of a requiem mass at St. Charles' Church in Vienna.

MATERNA AND PATTI.

PATTI did not sing last week nor on Monday night because the receipts were far below expectation. Patti and her managers are too shrewd to face a half empty hall or a "papered" house. So they have taken their time, postponed two concerts, hoping that the advance sale would improve. Hearing Patti and Materna within a few days of each other suggests inevitable comparisons. Materna, a great artist, who sacrificed all for her heart, who unselfishly threw herself heart and soul into the Wagnerian movement, and literally became its arch-priestess; she with her Italian vocal training had much to compass, and did she not accomplish it nobly? Patti, one of the greatest singers the world of art has ever known, selfish, unprogressive, avaricious, has never studied new rôles, has never thought of her art as aught but a money making enterprise. Patti closed her eyes and ears to the new in music, and now, with her voice worn, is once more before the American public, cap in hand, begging a few more dollars, for which she gives naught in return but a few old-fashioned arias that she has been singing nearly forty years. She has not taken one artistic step forward since her debut, while Materna has created a new dramatic-lyric literature. Can there be any greater contrast than between the artistic careers of these two women?



European Headquarters of THE MUSICAL COURIER,
BERLIN, W. Linkstrasse 17. October 25, 1893.

YESTERDAY morning I was about, as usual on Tuesdays, to sit down and begin my weekly letter to THE MUSICAL COURIER when in comes Paul Tidden. He had a hang dog look about him and it didn't take long for me to find out that he was suffering from what is technically described as stage fright. His concert only takes place to-morrow night, so he had an early but by no means light attack of it. I tried to cheer him up as much as possible; nothing, however, would do him but to sit down and play his whole recital program for me. Then he felt considerably better, and I assured him that if he played like that at Bechstein Hall on Thursday night he'd take the town by storm. Of course I meant it too, and I sincerely hope it won't turn out to be a similar case to the one of the Viennese cellist Joseffy tells about, who "knew that piece very well at home." However, I'll let you know all about it later on.

Well, I had scarcely reseated myself after Tidden's departure, when in sweeps Fannie Bloomfield. Of course we talked about her tremendous hit, of which you know by cable by this time, and particulars of which I shall have to chronicle in this letter a little later on. She, as well as myself, was much pleased and even a trifle astonished at the overwhelming success and triumph she, hitherto unknown here, had at once, and unaided by reclame, achieved. I had just received a telegram from Prof. Martin Krause, president of the Liszt Society of Leipsic, asking me to invite Mrs. Bloomfield to play at their first concert this season under Weingartner's direction. The flattering offer had to be refused because the lady could not annul a previous engagement, of giving at Leipsic a concert of her own, and likewise with orchestra on next Friday night.

Mrs. Bloomfield left me to go to Wolff's, but her seat near my desk was five minutes later occupied by Moriz Rosenthal. The little pianist, the technician *par excellence* of the piano, had come from Vienna to Berlin to publish a card in the "Kleine Journal." He had had a rencontre with a blackguard at Heringsdorf last summer. That individual, whom Rosenthal punished for his rudeness to some ladies, had proved himself a liar as well as a coward and had promulgated here in Berlin the rumor that he had scored the little but mighty strong pianist. Rosenthal got madder about this than it seemed to me to be necessary. He went to work and gathered nearly a dozen letters from eye-witnesses, who all testify that they have seen that it was Rosenthal who struck Billy Patterson, and not vice versa. I was in a position to add to Mr. Rosenthal's testimonials of prowess a letter from Leopold Winkler, Esq., of Steinway Hall, New York, who wrote to me (unsolicited on my part) a letter in which he as an eye-witness describes the rencontre in exact accordance with Rosenthal's account of the little affair.

Rosenthal was still bowing himself out of the sanctum when Mr. O. B. Boise walked in. He came for a friendly chat. We had it, though I was on pins and needles to get to work. The fates, however, had decreed otherwise, for the always amiable, good natured and gentlemanly American composer-teacher had his hat yet in his hand when Miss Minnie Behune, the young mezzo from New York, and a pretty English lady violinist, Miss Pettersson, were ushered in. Miss Behune, who is a protégée of Mr. William Steinway and a pupil of Reinhold L. Herman, sang for me some *Lieder* and the "Page" aria from "Les Huguenots." She has a fine, flexible voice and considerable dramatic expression. Her magnificent and sympathetic stage appearance, moreover, will add considerable to her success when, vocally and musically finished, she will shortly stride upon the boards.

My patience, although it nearly equals Job's, was almost exhausted when the two young ladies left me, and a mental groan was the only answer I gave to the next knock at my door. It was then nearly 2 p. m. and my interior man was demanding dinner. Instead of it I got a dose of Liszt's "Mignon," a Bach aria, some songs by Franz, Brahms and Jensen, and had to be complimentary and look pleasant at that. The vocal utterances came from the alto, Miss Anna Bromberg, of Aix-la-Chapelle, and as she is the daughter of the pensioned cantor of the synagogue of my native city and the man who used to wallop me when (as frequently happened) I didn't know my Hebrew lesson, I had to be particularly polite to her. However, I could not, as she requested of me, secure for her either pupils here in Berlin or an engagement at the Royal Opera House. At 3:30 p. m.

I got rid of her by promising both. Well, I'll try to keep my word.

It was nearly four o'clock when, fagged out, I got to my dinner at the Bellevue, where Rummel and Sternberg were already contentedly sitting over their coffee. From five to six I took my constitutional, then went home and dressed for the opera, which was "Rheingold," and thus it happened that I am one entire day behind in my work. I hope you'll all excuse me under the circumstances.

Last week was essentially a pianistic one. On Tuesday night a week ago yesterday Rummel gave his last piano recital. I lately wrote so much and explicitly about this excellent pianist, whom moreover you know as well as I do, that this time I can content myself with merely printing his well-chosen program, which consisted of:

Andante con variazioni.....	Haydn
Sonate, op. 31, No. 3 in E flat.....	Beethoven
Etudes Symphoniques.....	Schumann
Scherzo, op. 16, No. 2.....	Mendelssohn
"Rosamond" impromptu, op. 142, No. 3.....	Schubert
Valse op. 42.....	
Nocturne, op. 15, No. 2.....	
Scherzo, op. 31.....	Chopin
Elfis dance, op. 70.....	Schytte
"La Campanella".....	Paganini-Liszt

Rummel had a large audience at the Singakademie, and was in his usual good form in all but the first two numbers, when he seemed a trifle nervous and took the A flat allegro vivace of the sonata somewhat hurriedly. The études symphoniques, however, I never heard him perform more majestically and in a more faultless delivery, technically also. The smaller numbers were all received with an ever increasing enthusiasm. The dainty dance by the Danish composer was redemande, and at the close of the program an encore was insisted upon, which after four or five recalls was granted, and consisted of Chopin's F sharp major barcarolle.

On Wednesday night we had the second symphony evening of the Royal Orchestra at the Opera House, which spacious place, as usual on these occasions, was completely sold out.

The purely orchestral program was made up of Mendelssohn's "Fingal's Cave" overture, which was very carefully and lovingly treated by Felix Weingartner. The same may be said of Tschaikowski's "Romeo and Juliet" fantastic overture, only that the blood and thunder element in which that work of the great Russian abounds was perhaps a trifle too vehemently accentuated. Agony is piled upon agony anyhow in this composition, and it is hardly necessary therefore to "put on more steam." Of all of Tschaikowski's works of this genre I like "Romeo and Juliet" the least, for it is not characteristic of its title and the contents of Shakespeare's great drama, in which love plays the main fiddle, while strife and death are only accessories and are not as faithfully depicted as in "Hamlet," or in "Francesca da Rimini" fantasy. Still there are some gorgeous colors (blood red ones), some weird harmonies, some eccentric rhythms, and lots of other interesting effects in it, which of course Weingartner did not fail to make noticeable.

The jocular spirit of the next number, Brahms' "Academic Festival Overture," he also grasped and reproduced to perfection. I have seldom heard it performed so well, both as to execution and clearness of purpose.

Joachim Raif's great symphony, "Im Walde," however, I have heard given with more poetry by Nikisch and with more finesse by Thomas. Both the lovely slow movement and the airy scherzo, however, could not have been surpassed in either of these two qualities, while the first movement lacked in that charm of mystic dark poetry which permeates the score, and the fantastic finale was deficient in climaxes (not only dynamic ones). It seemed indeed a wild chase—after a goose.

Weingartner was considerably applauded at the close of the concert, but the main share of the applause seemed to me due to the superb orchestra of artists under his command.

On Thursday night half a dozen concerts took place at nearly the same time. The two more important ones were Mrs. Fannie Bloomfield-Zeisler's début at the Singakademie and Lilli Lehmann's song recital at the Philharmonie.

As the latter concert began half an hour earlier than that of Mrs. Bloomfield, I was enabled to hear the first third of her program. Like last year "our own Lilli" devoted all her energies to the compositions of August Büngert; some new, but not very important, one entitled "White Roses" formed part of the program. The composer of course accompanied and, it goes without saying, in fine style. Mrs. Lehmann-Kalisch, whom on this occasion for the first time I saw becomingly dressed and with rare taste, was in excellent voice. In fact since the palmiest days of the Metropolitan Opera House I have not heard her sing so sonorously. The last two songs, "Auf ein Grab" and "Das Trauergewand," were the best of the first group and were deservedly strongly applauded, without, however, a *de capo* grant on the part of the great prima donna. The Philharmonie was well filled with a fashionable and enthusiastic audience, among whom handsome Paul Kalisch shone like a little red apple.

I succeeded in getting to the Singakademie in time to see Mrs. Fannie Bloomfield-Zeisler make her first bow to a large and cultivated Berlin audience, among whom were all the critics of the more important papers.

I had missed the Mendelssohn "Beautiful Melusine" overture, but as it was played by the Philharmonic Orchestra under Professor Mannstaedt's direction, and to judge by the accompaniments they furnished later on, I did not miss over much.

My telegram about the success—nay, absolute triumph—which our esteemed countrywoman evoked and honestly gained here on her début you probably read. If you are, perhaps, a trifle skeptical, or think that my enthusiasm carried me away and that I exaggerated, you are mistaken, and do me an injustice. The public and the press went wild simultaneously and unanimously. My colleagues who had been pumping me beforehand with regard to this American pianist, and to whom I had conscientiously but cautiously praised her, all came to me and said that the lady had surpassed what I had proclaimed of her abilities and their anticipations. Even Tappert, who is hard on pianists usually, relented and gave Mrs. Bloomfield a generous, enthusiastic criticism.

For myself I must say that I was truly astonished at the progress the lady has made in the few years since last I heard her in New York. Even then I proclaimed her by all odds the best female pianist of the United States, but now I go so far as to say that she has no superior in Europe. Although evidently a trifle flurried, and of course very nervous, she managed to play the Chopin F minor concerto, though handicapped by a miserable accompaniment, in a style with a depth of sentiment and color that took and told upon the audience, to all of whom she was a stranger, in a most irresistible manner; and before she had played one-half of the Larghetto, with the broadly phrased recitatives, she had won them all over, every man, woman and child. At the close of the finale, which was taken at great speed and performed throughout with grace and fluency, the interest rose to excitement.

From excitement, however, it reached the heat of fever in the Rubinstein D minor concerto, which was given with great breadth in the first, infinite feeling and tenderness in the slow movement, and with a fire, dash, bravura and tone power in the final Allegro, which carried everybody and everything (even the orchestra) with and before her. People yelled, stood on the seats and waved their handkerchiefs, and a scene ensued which one rarely witnesses on the occasion of a début, and especially in so proverbially cold a city as Berlin. One encore was of course granted after the first half a dozen recalls, and consisted of the Schubert-Tausig "Marche Militaire"; but even after that the audience did not stop applauding and shouting, and nothing would satisfy them until Mrs. Bloomfield sat down a second time and played most exquisitely a charming little nocturne in E flat by Godard.

The second concert here will take place on November 8, when Mrs. Bloomfield will again play with orchestra the Schumann and the Saint-Saëns C minor concerto. Later on

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two piano recitals will be given. Meanwhile the news of the success, spread by the press, has reached outside towns, and offers for engagements are pouring in at Wolff's.

In the audience I noticed Adele Aus der Ohe, Rummel, Barth and Jedlicka, all four of whom applauded most vigorously. Miss Aus der Ohe looks in first-rate health, and tells me she will be glad to play in the United States again in December.

Friday night again two concerts worthy of notice took place. At one I had a very trustworthy substitute, who reports as follows:

The first of the popular Symphony concerts at the Concerthaus, arranged by Prof. Waldemar Meyer, the famous violinist, and conducted by Reinhold L. Herman, the former well-known conductor in New York, proved a brilliant success. All papers unite in praising the excellence of the detail work, the spirit and splendor of the Meyer orchestra, the work of the soloists and the interesting variety of the program. Besides the "Abencerragen" overture by Cherubini and the Seventh Symphony by Beethoven, the triple concerto for violin, 'cello and piano, with symphonic orchestral accompaniment by Beethoven, claimed the chief interest. According to all reports it was played to perfection by Meyer himself, Adolph Hartdegen, from New York and Professor Schwartz, the director of the Frankfort Conservatorium. The noble work of the soloists was almost equalled by the orchestral supplement, which proved at once delicate and reliable.

Rarely has the Meyer Concerthaus Orchestra (which in its daily performance does not always guard the principles of absolute accuracy and daintiness) done better work. The suite for violin by Ries, with orchestra accompaniment, proved a great triumph for Waldemar Meyer, while the piano solo by Professor Schwartz showed a player of excellence, yet without that flash of individuality which makes a great pianist. Miss Schroeter (Bonn) was the vocalist of the occasion. Her voice, though somewhat devoid of power and timbre in some notes of the lower middle range, is a mezzo soprano of great beauty, compass and power. The art with which she attacked and unfolded the higher notes of the cadences compelled audience as well as orchestra to show her the tribute of enthusiastic appreciation. In her aria as well as her songs she proved herself an artist of great power, warmth and intelligence, and her appearance was a great satisfaction to those who still believe in the union of vocal perfection with the dramatic truth of utterance. The program of the next concert promises equally interesting numbers. The house was full and enthusiastic.

Out of respect for that great pianist and pedagogue, Prof. Heinrich Barth, although I was tired of piano playing, I wended my way to the Philharmonie, where on Friday evening he gave his first popular piano recital for this season. I did not have to regret my devotion to him and the cause, for he certainly played superbly and was or seemed to me in a more poetic mood than I had ever heard him heretofore. I make especial mention of this and the captivating way in which Barth performed the Chopin B minor sonata in order to contradict those who gainsay his ability to interpret Chopin. His Bach chromatic fantasy and fugue was lucid and massive, albeit the tempo of the fugue seemed to me too slow. Beethoven's "Eroica" variations, on the other hand, were nearly all taken at a trifle too quick movement, and more variety of tempo would have suited me better there.

The group of smaller pieces which Professor Barth played on this occasion contained some novelties, of which a nocturne in E and an impromptu in A by Robert Kahn from that young composer's op. 18 are well written, while three Swedish dances by R. Anderson are so trite and commonplace that they could have found their way upon the program only on account of the bonds of personal friendship that unite the performer and the composer. Hensel's "Poème d'Amour," op. 8, in B major, and the clever Strauss-Tausig waltz in C, brilliantly performed by Professor Barth, completed the program. A large sized and cultivated audience, who throughout the entire evening had listened most attentively and applauded most vigorously, now insisted upon an encore, and Professor Barth was kind enough to oblige them with a little romanza by Schumann.

The week wound up consistently enough with a concert by still another, and this time a new pianist, Miss Johanna Heymann, who was heard on Saturday night in conjunction with the Philharmonic Orchestra at the Singakademie.

The concert giver, a young lady still in her teens, is the sister of that unfortunate once so great pianist, Carl Heymann, who is spending his days in harmless lunacy at a private institution at Seyn, near Coblenz. The youngest child of the cantor of the Amsterdam synagogue evidently also inherited considerable musical talent, but her performances are permeated with so much affectation and a certain nervous melancholy that they thereby lose much of the charm which otherwise they might exert. To hear a Bach A minor fugue played with constant tempo rubato and affected sentimentality is nauseating, and the same may be said about the performance of the Beethoven C major concerto, which by the by I have not heard in concert for a

long time. Curiously enough, the best performed piece on the program was the most difficult one—Carl Heymann's now celebrated "Elfenspiel." This little pianistic wonder piece by her brother Miss Heymann played wonderfully well, while the Chopin nocturne in G, op. 37, and her teacher, Professor Gernstein's little "Album Leaf" in E major, were suffering in interpretation from affectation.

The Chopin E minor concerto, the "Sarabande," from Rubinstein's op. 35 and Liszt's "Tarantelle," from "Venezia a Napoli," formed the concluding and that portion of the program which I did not hear.

On Monday of this week I received the following letter:

DEAR MR. FLOERSHIM—The Society for Ethical Culture gives to-day for the first time a musical festival performance, true to their principle to make art accessible to the widest circles of the people. As the impulse for the Society of Ethical Culture originated in America, it might interest you to attend the performances which will begin with my "Prize Song," which I brought out for the first time and with much success at this year's Worms Music Festival; then comes a cantata for solo bass, by Bach, and the ninth symphony. I hope to see you there, and send best regards.

Yours devotedly,

P. GERNSTEIN.

Of course I went and found the Philharmonie full of an audience of the highest class of people. Gernstein conducted, and the Stern Singing Society was out in full force. The new "Preislied" (after words from the Holy Scripture) is a short and well written cantata for chorus, solo, orchestra and organ in B flat major. There is nothing very new in its contents, but, like all Gernstein writes, it is fluent, melodious, sonorous and *klangschön*. The chorus did very well, while the soloists, Mrs. Alois Schmidt-Csányi, Miss Stephan, Dierich and Meschaert, were of no particular importance, except the last named, whom I had heard at Bonn and Düsseldorf this summer, and whom I consider one of the best male singers I know. He again proved himself so in Bach's wonderful but tremendously difficult cantata for bass, which he sang admirably and for which he was justly much applauded.

The Ninth Symphony seems to me, and always did appear to me, as having been written by Ludwig von Beethoven as an orchestral work with choral appendix, while Gernstein rather treats it the other way. He buried the Philharmonic Orchestra among his Stern chorus and—perhaps after all that was the best he could have done, for I must say this performance of Beethoven's immortal work was by no means the best one I ever heard.

Among the callers I missed were Josie Hofmann and his father, and Mr. Adolf Hartdegen, the New York 'cellist. I am sorry indeed.

Miss Sophie Schröter, of Bonn, the concert contralto, found me home. So did Hugo Goerlitz, Paderewski's amiable private secretary, who is here on his way from Buda-Pesth, by way of Vienna and Leipsic. He told me wonders of Mr. Nikisch's success as operatic director in Pesth; how he has improved everything, including the orchestra and the box receipts, and how beloved and highly honored he is. Of Paderewski, Goerlitz says that he is in good health and spirits and is now busy composing an opera; that he will not return to the United States until he has finished it. Goerlitz saw Sophie Menter at her Castle Itar in Tyrol, and says that she will not yield to Freddie Schwab's blandishments, and that consequently you will not hear her or Sapeilnikoff in the United States during the season of 1893-4.

Mrs. Hugo Goerlitz, Amy Sherwin, sends me her latest photograph with the inscription: "Das bin ich." If she had not put it on, I should not have known her.

Robert Kahn, the talented young composer and pianist, has become a teacher at the Royal High School for Music here.

Reinhold L. Herman's newest opera "Spielmannsglück" (the libretto by Julius Freund), finished only this year, has already been accepted from the MSS. at the Weimar Opera, the Royal Theatre at Cassel and at Bremen—at all houses for immediate performance. The work is rather more gay than dramatic, the story involving no bloody conflict, and its melodious grace is especially commented upon.

A complete performance of Wagner's "Ring des Nibelungen" holds the boards at the Royal Opera House this week.

The death of Court Conductor Hellmesberger at Vienna this week has surely been reported to you by cable. A jolly, good old soul has passed away. He was as good a punster and humorist as he was a musician, and you ought to get some of the stories the boys in the Boston Symphony Orchestra tell about him into print.

O. F.

Hubert Arnold.—Mr. Hubert Arnold, a violin virtuoso who has been concertizing in Australia and New Zealand, and has been visiting the Pacific Coast, is now in the city, and will be heard here in concert. He is a pupil of Marck.



"LA TOURNAINE," October 27.

Is not the world itself an organ upon which the Master plays? Full of mystery, replete with power, clad in sweetness; mechanism infallible, unfathomable in possibility, what is the sentiment of the composition He plays continually thereon?

THE attention of American musicians has been strongly drawn to the French school of late years. Aside from an occult bond of concord between French and American temperaments, of which there is no doubt, and for which there is no accounting, the French first acquired the art of making classical music attractive to modern ear and thought. Americans will accept anything that is palatable; nothing which is not. Money advantage is the only thing which they will take undiluted in all its disagreeableness. The French school is pre-eminently calculated to impress the American favorably. It is melodic, dramatic, harmonic, full of verve, intensity and variability, built on quicksilver like themselves, and withal sound in form, logical, correct, grammatical as the heaviest classics. Not only is the American ear attracted and pleased by the one, but, like the congregation which engaged its priest because he preached in Latin, they feel that in it they "get the value of their money in larnin'."

Well, as representative exponents of this ruby royal champagne musicale behold Widor and Guilmant—the one severe, conservative, reserved, utterly French, even to a crust of lightning, like the French language, that rebuffs the stoutest hearted student of the elusive tongue; the other a dweller in romance, original, intense, brilliant, sympathetic, yet classic to the core, and withal genial, open, approachable and adaptable by nature.

Guilmant has done more perhaps for the popularizing of the organ as an instrument and the French school of organ writing than any other musician. His magnificent compositions, his annual performances in France and England, his expansive temperament, humane and social disposition, his partial mastery of the English language, his personal magnetism, have done much toward this. He is a well balanced man, as well as a great musician. Widor has made himself immortal through his eight great symphonies, which rank beside the works of Beethoven and Bach. Guilmant is a Wagner of musical expression.

The union of organ and orchestra is among his valuable departures. He has written exquisite music of this type, and is engaged regularly by the French Government to give concerts representing it in the Trocadero, an immense structure, built for exposition purposes, now used as a music hall in Paris.

Broad as to rivalry, scrupulous as to professional etiquette, Guilmant expects like return, but harbors nothing when disappointed. He is a man of heart as well as head, and

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genius. His advent among American organists is an epoch in musical history.

"Vive le Guilmant! Vive le Guilmant!" rose in echoes over New York Bay as with the grace and dignity of a queen of swans "La Touraine" pushed out from her pier, bearing on board the distinguished maestro after a two months' revealing of organ mysteries to Americans. A splendid bouquet of earnest musicians had gathered around him till the last moment, bidding him "bon voyage," hating to let him go, dreading to tear themselves away.

A pretty incident occurred as the boat moved out. Dr. Bowman, the solid centre of a solid group on the dock, taking a carnation from his buttonhole, skillfully aimed it over the gulf of water, the gangplank, the bulwarks, where, like a carrier dove it homed direct upon the broad lapel of the good man, whose genial face flushed at the graceful tribute.

Mr. Guilmant did not look at all fatigued after the taxing labors of his tour, yet he seemed glad of the opportunity of a comfortable easy chair, gentle salt breezes and quiet company to take a good nap in his chair as land slipped out of sight. After that he did not again sleep in day time, but sat thinking or chatting pleasantly with his friends when not pacing the deck. He wore no gloves, sat up late at night and was not afraid of cold. He walked sturdily, his hands behind his back when not arm in arm with a friend. This has been his first extended ocean voyage, but he made a good sailor. Crossing the English Channel he is always sick, but he was not once absent from his haunts on deck or at table on the Atlantic voyage. It was a pleasant sight to see his distinguished figure in the full brilliance of salon equipment, surrounded by a bevy of bright people, among whom was the captain, an artistic contrast to the gentle musician, a big, brawny fellow, looking very English, with his florid complexion, flowing blonde whiskers and laughing blue eyes, but thoroughly French in words and manner. His cabin, "264," was a gem of elegance in a nutshell, draped in the French flag, flowers in every corner. A simple liver, the good man enjoyed his "œuf à la coque," egg in the shell, for breakfast, and wondered at the American habit of breaking it into a glass.

Two things in America he did not love, grapes and oysters. The California grapes he found good, Catawba and Concord had a peculiar taste, no doubt good, but to him like spoiled fruit. Small oysters he found better than large, and he hated those big ones broiled, "le gout caché par la cuisine," the taste hidden by the cooking. He likes black coffee, but that with cream he cannot drink. He sips a chartreuse "for digestion" merely. After I had seen the cooking of his country on board La Touraine, I felt inclined to think that French politeness alone led him to say that he found American cooking "quite good." He noticed that acquaintance was more readily made on the voyage toward France than in coming to America, a fact in which traveler friends agreed without being able to give account.

As a friend Mr. Guilmant unites with French courtesy an expansiveness of nature, a grave but inspiring style of expression, a smile that is hope and welcome, and a hand clasp with an encor to it. Owing to a peculiar and astonishing intuition, an alertness of spirit, an adaptability American in its ease, an equanimity of nerve even when most stirred, and a clear cut finish of sentence, conversation with him upon even the subtleties of art was with my scarcely begun French wholly possible and almost easy.

(My! I never wrote under such difficulties—such swishing and swaying and swinging of things, yet with such an exquisite rhythmic grace in it all that I cannot complain.)

Mr. Guilmant was too short a time in the country, and too actively engaged personally while in it, to be able justly to judge of America's musical condition. The public as an audience he found sympathetic and appreciative—perhaps a trifle more generous than discriminating, as they seemed equally pleased with everything. In the artists with whom he personally came in contact he found nothing to be desired as regards earnestness, desire to learn, progress, artistic sincerity, and musical brain and spirit.

He deplores, however, our lack of standard. We are without headquarters, our growth is individual, and each man does his own untraditional thinking. As this boat through the ebb and flood and channel of ocean needs guidance, so America needs a helm to guide to Art perfection through the changing seas of Art experiment. The country is new and must have this before the public is imbued with sufficient confidence to follow a leading. America needs schools—a school such as the Conservatoire of Paris to dictate terms of respect and opinion in music. He realizes the difficulty of this, as such a school founded by the Government would need first of all the feeling of people toward music which it would be supposed to create. Such school, he thinks, however, might be established by personal or society endowment in a country of America's wealth. American thought at present is more for progress than perfection, and music feels this.

He considers the nation the most progressive that ever has been. "Seek, seek, seek," is their motto. They surge hither and thither like the waves, never satisfied and not seeking even comfort.

Among leading American organists whom he remembered enthusiastically were Clarence Eddy, Mr. Dudley

Buck (whose compositions he praised highly), Mr. Bowman, Mr. Carl, Mr. Woodman, Mr. Pecher, Mr. Morse, Mr. Bartlett, Miss Welles. A host of others whom he found thoroughly artistic he did not hear play. His eye lights and face warms as he speaks of Clarence Eddy, and it is with child-like pride he tells of the recitals given by that organist "all for me." He also speaks of Mr. Stainer and Mr. Best in this way, as though he were honored by their acquaintance and proud of it.

Organ mechanism in this country he found much more advanced than he expected. We have most clever builders, he said; also in Canada. He found here many new combinations, and mentioned especially that of pedal and piston. Electricity as an appliance is of French origin, but is cleverly adapted. The touch is perhaps too light in some; he likes a little resistance—"not too much." That of the Cathedral of St. Pierre, Canada, he thought most to his liking. He missed the reeds everywhere. We must have more reeds, he said. He was glad to hear that some had been imported for use in the Exposition organ, which he thought very fine. Chickering Hall organ he thought quite bad, the reeds being sadly out of tune. Reeds are a necessity in French organ building, the idea being over a century old. He had played on the big organ at Riga, but said our organs and even the English were far ahead of it in effectiveness.

Our organ lofts he was pleased with. The beauty of their furnishing impressed him favorably, but he was sorry to see they were not at all careful here as to acoustics. I felt better when he said they had the very same difficulty of architect domination in France. "The architects put up the church," he says; "the organist must take what place he can get." There should be no carpets and less drapery in organ lofts.

The greatest difficulty of organ teaching? It is organ practice. For mechanism the pedal piano can be used. After that it is largely a matter of individual study, but a church organ is a necessity. It is extremely difficult to get a church to practice in Paris. Catholics do not permit it, and he as a Catholic does not wish to use the sacred edifice for such purposes. He laughed at the commonness of the custom in this country, but thinks it must be bad for the organs, especially when "young people love to make experiments."

Pupils cannot be classified as to nationality in talent. A good American pupil is better than a poor French one. In general Americans are quick of perception; docile, with rich but untrained musical temperament, the result of poor musical environment at home. The musical instinct, although better than ordinary, is not directed. They have great precision of finger, however (he hates hands that fumble over the keys), and are willing to be taught detail. They almost all lack expression.

Yes, women may play well. Cannot cite Miss Welles as an example of the average talent, as she is much more—"a real artist, a perfect pupil, a beautiful player, a thorough musician." But in general women are imaginative, and if strong and persevering may be good organists. Women marry and drop it all, however; they change occupation. Organ playing is not bad for woman's health. It is rare in France. He has now a few women pupils, not finished. The worst for them is the pedals.

The good man here makes the mistake of many men. Few of them of any country know what a woman can do when she employs "both feet."

(Oh dear me! this is hard work. I never know when the next sentence will be the last. I do wish something would stay still one instant!)

We must not talk of the organ "imitating" the orchestra. The organ is an orchestra in itself of a wholly different and distinctive species. It must have its own instrumentation, its own special composition even! "I cannot bear overtures to operas on the organ." The style is not adapted. The overture to "William Tell" on the organ—Ugh! Yet people wish to hear it. Ideas must be properly transcribed if used. Portions of Wagner, yes, but not all. The organ must have dignity, majesty, reverence. It is the instrument of originality, in thought as in effect. It must not take on but create effects. People do not realize this.

Union of organ and orchestra—A-h-h!

Like the breaking of full sun or moon through cloud is the effect of Guilmant's "A-a-h-h!" and of his noble face when it is said. No praise can be more eloquent. Of his organ and orchestra symphonies and concertos I will say more when I know more.

Organists who love it have asked why Guilmant did not play his "Lamentation" in New York. Simply because other things—his "Marche Funèbre," &c.—were constantly asked for. He played it in Chicago. It was written during a season of great grief, experienced on the death by bullet in the Franco-Prussian War, of a dear pupil who had studied with him eleven years and who afterward became a priest.

Mr. Guilmant has not yet given regular concerts in Germany, but Homeyer plays his compositions in the Gewandhaus on concerts with great success. He loves German music.

Wagner? "A-a-h!" An expression of absolute ecstasy passed over the musician's face, as his speaking eyes were

thrown upon the full moon over head, then on to the planet below it, thence through the silvery wake of water, back to the golden curls of Mrs. Orme Wilson's baby playing on the deck before him and back to the gray blanket over his feet. "Wagner! there's a master! an immortal!" quickly adding (a truth I had heard in New York). "Wagner, you know, is much more French than Teutonic in temperament.

To political and financial not spiritual causes, he ascribes the slow acceptance of Wagner by Paris, also to the lack of ballet, afterward furnished, and so drolly alluded to by Wagner himself in his "Art of Wagner" (or some such title; head is beginning to swing with everything else).

As to répertoire, Guilmant has a special gift for retaining organ répertoire once learned, although he says it is more difficult to memorize than other music, there being so many mechanical demands upon the mind. He does not feel the need of finger practice on organ, as on piano; not being an instrument of percussion, it does not require daily finger gymnastics for flexibility.

For improvisation one must have a special gift. It comes as composition to the writer. Mechanism must be thoroughly in background. The ebb and flow of sentiment must be independent of even the intellectual thought, of logic form or rule. One may be without the sentiment till the subject is given. That done the mind warms as it proceeds exactly as in conversation or writing. The spirit has never yet failed him.

He holds himself tight as to technic of harmony and all detail. He believes emphatically in detail in everything, but all must be subject to the great abandon of thought and feeling. All improvisation of course is lost. Not a note of it is remembered. He regrets this somewhat, but supposes every form of rendition fills its own sphere of usefulness.

Like a happy child with a hidden toy, Guilmant whips out of his big steamer coat pocket a little note book about the size of that which business men carry, ruled breadthwise for music, and chuckles as he shows the number of compositions he has captured even since sailing from New York. They are six on Thursday, not merely motives, but compositions, "toute à fait fini," pedal, marks of expression, combination, all. Besides this, in his vest pocket he carries a morsel of unruled paper about 3 inches long on which he jots down motives even at table. "I think all the time," he says. He hates to utilize any idea not his own.

He finds the ocean a constant source of inspiration, not necessarily of marine ideas, you understand, but of activity of idea.

"Monotonous in its variety," he says, "following the principle of all art, 'unity of variety.'" He was enthusiastic

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about the moonlight on the ocean and had his chair changed to the side on which it shone, that we might enjoy it. He spoke of iron posts which stood in the way of clear deck promenade. "They are troublesome," he said, "but necessary, like some people." Also thought the excessive rocking of La Touraine in such a tranquil sea wholly unnecessary, and the result of top heaviness, "as when one has too much in his head without proper balance." He laughed heartily at the story of the Irishman who said that the trouble with the regiment was that they were all out of step with him. "It is a difficult thing," he said, "to decide when one is standing bravely by a cause or making a sad mistake."

He has found in his pupils that real musical instinct is always accompanied by mechanical abilities. They may be slow in developing, may come with a rush, but are certainly at hand. "The musical temperament is all I ask of a pupil," he said; "the rest is cultivable. Except in the case of the singer, when there is no organ, c'est fini!"

He has more pathos than lightness in his nature, loves only the serious opera, and never creates frivolity. He never cared to dance. He always loved the organ best. Keeps up piano, but dropped violin, which he played when young. "One may keep two, but not three," he said. He detests all forms of pen writing except note making.

He took much interest in the singing of national songs by Arabs, who with French peasantry occupied the second class on the boat. It was a flat, monotonous wail, not unlike that to be heard in the orthodox Jewish Church. The French chanson was a much more lively affair, and was sometimes accompanied by concertina and banjo. The fog horn with its weird chromatic rise and fall was a disaster to his ears. He was extremely sweet and obliging about playing in the salon in the evenings, although God knows how he managed to play, swinging like a pendulum through the air. He did though, and created a furore among the passengers. He also accompanied French—

(Got to stop. This being "rocked in the cradle of the deep" is not what it is sung to be. I am sick of being rocked. Good bye.)

Guilmant loves best the Gothic in church architecture as having the most religious sentiment. He considers the Cathedral at Notre Dame the noblest of them all and the nearest to perfection. He visited Italy on purpose to see the churches, but although astonished at the richness of structure and decoration the statues, mosaics, frescoes, &c., he was not pleased with the Italian taste. It was not serious enough. He was delighted again to behold Notre Dame, although comparatively small. He also likes the dim religious light. Many of our churches were too light to please him, but of the Gothic of our structures he approved highly. Our church buildings all seemed small to him. The organ tone sonority is not the same as in Paris on this account. Yet Trinité, his church, is considered a "small" edifice. St. Pierre Cathedral in Canada, built in imitation of St. Peter's was the nearest to European perfection; was magnificent, artistically, religiously and musically. Over 20,000 people assembled there twice to hear him.

He was sorry not to have the opportunity of hearing more of American compositions. Buck and Shelley are those he knew, although he has much manuscript and printed music in his trunk to study later. He had no time to read in America; did not even get a chance to read about himself, and brought many papers along. What he did see delighted him greatly. He found in the criticisms a definiteness and discrimination, besides the generosity which pleased him. Criticism must be fair and intelligent to please him, even when praising him.

With all he has done in reading and writing manuscript, Guilmant's eyesight is strong and clear. He must have a steady light in the organ loft, and not too brilliant.

There are free public music schools at every turn in Paris, where rudiments and solfeggio are taught. This must be, so he said, to make music understood and respected as it should be. He thought much should be done by the American public schools, they are such a power.

As to teachers, Paris experiences the same difficulty as New York in the great number of different systems taught, each containing some good. The suggestion of a congress of judges, who should give a license to those teachers undoubtedly equipped with the best method of voice production, did not seem to strike the organist favorably, although the why of the difficulty seemed to be too much for him to combat.

He does not know why it is that a country to which we are so much indebted musically as Germany, should remain so far behind in organ progress. In this the United States is far ahead. Holland, which has magnificent organ factories, is still worse. The art is there at a standstill. He becomes most enthusiastic in speaking of Cavaille-Coll, the great Parisian organ builder, who, although he does not play himself, has worked a revolution in the art in twenty years. He describes him as a genius and the most charming of men. Sydney, Australia, he thought has the largest organ in the world; the organist is his friend.

Guilmant is a grateful and appreciative man. He remembers every turn of courtesy done him in America. He is never tired of speaking of Mr. Eddy's kindness. "It is a

thing most rare for one to treat a colleague as he has done me. He treated me more like a brother than a musician," he says, "sent despatches, wrote letters, left me nothing to do but play. He is the most efficient man I ever met." His wife he also praises warmly. It was through Mr. Eddy's instigation that he made the tour to America. He laughs speaking of the surprise and consternation of his family when he finally decided to cross the Atlantic.

The speaking voice of the organist has peculiar carrying power though low. At the table of sixteen persons, midst all the buzz of a crowded salon, one can easily discover his tones. His manner is always alert, and his fat fingers are full of live expression.

To-morrow we expect to see land.

Saturday noon.—Land sighted, just one week from sailing. The deck is lively. Passengers cheering "La Belle France," the peasantry in the second cabin singing songs of home, sailors pulling and hauling ropes and chains, baggage being drawn up from the hold in emphatic French. Guilmant in his chair, notebook in hand transcribing his emotions in music.

Later Guilmant in the salon rehearsing a Mr. Henrich, a French church singer, tenor, and Mr. Masier, a member of the French embassy, on violin in Gounod's "Ave Maria," for the last concert this evening. A Mr. Koenig, of California, is to play Bendel's "In the Moonlight."

At one concert, during the singing of an exquisite French morceau, just at the instant for applause at the close of the long final tone, a huge wave struck the boat which had been swinging vigorously. The dignified tenor (looking like Carl Dufft), who had been standing at alternate angles of 45° during the song slid the entire width of the room bringing up against the window. Guilmant who had been braced one foot against each leg of the piano with all his might would certainly have followed him had he not clutched the piano top with might and main till gentlemen clustered around him. The next day he laughed with his face in both hands every time he spoke of it. He says the sensation of expressing thought through such a wayward medium as a swinging piano, is very droll to a musician.

Last night he played Mendelssohn's "Wedding March" with tempo twice as fast as I ever heard it.

FANNIE EDGAR THOMAS.

The Boston Symphony Orchestral Concert.

WE have heard the new conductor, Mr. Emil Paur, of the Boston Symphony Orchestra and we are bound to confess that our opinion of him coincides perfectly with that expressed by our Boston colleagues. The first concert this season of the superb organization from Boston took place last Wednesday night at Music Hall, the auditorium of which is vastly more suitable for orchestral concerts than Chickering Hall. When Mr. Paur made his appearance to conduct Beethoven's immortal Fifth symphony he was accorded a hospitable, even a warm reception, and it did not stop there. He was called out several times in the evening and at the close of the performance. In a word, Mr. Paur was given a fair hearing, and although one concert has probably not revealed all of his possibilities as a conductor, he nevertheless gave us a taste of his quality and a very fair idea of his potentialities.

Mr. Emil Paur is a respectable but by no means a great conductor. He is no virtuoso, though very vigorous, and at first blush seemed more muscular than musical. He has, however, many excellent qualities to recommend him to our attention. There is no mistaking his beat. It is precise to harshness. His rhythmical feeling overbalances his poetic conception; he literally hews out his phrases and leaves you no doubt as to his intentions. But he is reverent, earnest and sincere to a fault. He has been trained in a very severe school—a school in which a sort of traditional truthfulness, even realism prevails at the expense of beauty.

In a word, Mr. Paur is hard, reserved to coldness and personally unsympathetic. Indeed, of the personal magnetism of his predecessor, Mr. Nikisch, he possesses absolutely nothing. He has the unyielding temperament of the Teuton. He would sacrifice all to the letter of the law, and let poor poetry knock in vain at the outer gate of our hearts. Europe has many such conductors, particularly in Germany. There they bear the respectable name of "Kappelmeister." America is not without their representatives, although they are by no means so many as a morning paper declared last week.

Mr. Paur is musically.

Mr. Paur is a great student. He gives you less of a "reading" than what might be called an anatomical demonstration in phrasing. You hear everything when he conducts, even if it does not sound beautifully. The cold, white light that he sheds over Beethoven does not warm you. It is too wintry; too scholastic. All the finesse and good taste which were the dominant traits of Mr. Gericke's conducting, Mr. Paur knows not, but he impresses you as having mastery over his men and getting from them what he wants. The only trouble about this is, that what he wants is not what we want. We should be tired, at least we have

been told so by Boston critics, of magnetic conductors, of conductors who use the tempo rubato, of exaggerated and romantic readings, but nevertheless we cannot help drawing a fatal comparison between Mr. Paur and Mr. Nikisch. Mr. Nikisch is quite as much of an analyst as Mr. Paur. He may have sinned against the eternal verities of the classics, but he fascinated you by his warmth, luminosity and fiery temperament. Mr. Paur does not fascinate at all; to tell the truth he comes dangerously near boring one.

To give a new reading to the C minor symphony of Beethoven without violating its structural contents would be nowadays almost an impossibility; as great an impossibility as to dig a delve for a new interpretation of "Hamlet;" so we had a conventional performance of the symphony, except that it was played in rather a leaden, spiritless fashion with its phrases detached, the whole lacking in sweep and spontaneity. In the second movement the andante was mechanically well balanced as far as tone, and absolutely without poetry. The scherzo was respectable, while the last movement was the best played of the four. Its honest, straightforward themes suited Mr. Paur's style. Naturally a Dvorak composition would not be within the ken of this conductor, so the "Slavonic Rhapsody" No. 2, in G minor, op. 45, was given without abandon or variety of moods and without color. It is a charming work, full of the fine, bold, free rapture of the Bohemian composer. The same may be said of the last number on the program, Hector Berlioz's overture "Benvenuto Cellini."

Mr. Paur has been spoken of as an excellent conductor for a male singing society. This is a one-sided criticism. To conduct a male singing society is no mere facile thing, as Mr. Van der Stucken will testify. But that Mr. Paur should be at the head of that superb band of Boston is we think a mistake in judgment on the part of Colonel Higginson.

We learn there has been no contract consummated between the new conductor and Colonel Higginson. This is lucky, for ten years of Paur would not only reduce the clientele of this orchestra, but would also reduce the orchestra to a barrel organ condition of mechanical perfection and hard musical playing. Emma Eames was the singer on this occasion. She gave us Jules Massenet's aria, "Pleurez mes yeux," from "Le Cid," not a very interesting or inspired composition, and an aria from the "Marriage of Figaro." She sings with her old-time finish, and with more flavor. Her voice has lost none of its freshness, while it has gained considerably in volume and musical quality. She is more beautiful than ever. The consensus of opinion as to the merits of the new conductor is that he is an excellent musician, a sober and uninteresting leader. It may be that his angularity and awkwardness will wear off in time. Let us hope so at all events. The personnel of the orchestra is comparatively unchanged, Mr. Kneisel being at the first desk as usual, and even Mr. Paur's uncompromising beat could not rob the playing of the band of its elasticity and brilliancy. The second concert occurs December 14.

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The First Symphony Society Concert.

THE first concert of the New York Symphony Society occurred last Saturday evening at Music Hall, Mr. Walter Damrosch conducting. The usual afternoon concert was given the day previous. The program, with several exceptions, was a delightful one. Brahms' great first symphony in C minor opened the evening and it was played remarkably well by Mr. Damrosch and his men. The make-up of the band has undergone several changes. The oboe is our old friend Mr. Felix Bour, whose crisp acid tone was heard to the best advantage in the Brahms' number. The first fagotte is also new and there are several changes in the brass-wind department. That sterling artist, Mr. Adolph Brodsky, is still the concertmaster, his companion at the same desk being Mr. Jan Koert, who has left the violas. The first cellist is also new, Anton Hegner by name, and an importation of Mr. Damrosch.

There is no denying that Mr. Damrosch has got a very strong body of players under his baton this year, and with more rehearsing results will be better. There was a harshness in tone; several lapses in intonation in the woodwind and several false entrances during the course of Friday afternoon's concert. Saturday night everything went much smoother. The Brahms' number, his first symphonic work, is full of intellectual fire, the first and second movements being the best of the four. Beethoven's, even Schumann's influence unquestionably hovers about this symphony, the first named in the slow movement particularly. Beautifully conceived, broadly melodic, it was exceedingly well played by Mr. Damrosch. The interest falls off in the allegro, but is revived again in the last movement with its choral-like theme and Beethovenian breadth. The other instrumental numbers on the program were Tschaikowsky's overture fantaisie, "Romeo and Juliet." The many beauties of this work of the lamented Russian composer have been dwelt upon often before in THE MUSICAL COURIER. It was played, but not with the intensity and poetry one looked for. The two numbers for the string orchestra, "Pastorale," by Boccherini, and the "Scherzo" (G minor), from the quartet No. 12, E flat, by Cherubini, seemed rather out of place on such a serious program as was this.

Arrangements merely to show off the virtuosity of the string band are more in place on the scheme of a Sunday evening concert. By the way, the Boccherini pastorale sounded very much like Mr. Paderewski's well-known minuet in G. Amalia Materna sang the recitative and air of "Donna Anna," "Or sai che l'onore," from "Don Giovanni," and the "Isoldes Liebestod." This great artist was in good voice and gave the Wagner number with magnificent breadth and dramatic fervor. Her versatility was demonstrated in her interpretation of the Mozart aria. Mr. Damrosch can be congratulated on such an auspicious opening concert. The audience was large and appreciative. The second evening concert takes place December 9.

The Kneisel Quartet Plays.

THOSE four excellent artists, Mr. Kneisel, Mr. Roth, Mr. Svecenski and Mr. Schroeder, who comprise the Kneisel Quartet, gave their first concert of the season at Chamber Music Hall, Fifty-seventh street and Seventh avenue. The program consisted of the first of Beethoven's Rasoumowski quartets, op. 59, No. 1; Haydn's quartet in G minor, op. 74, No. 3, and Brahms' beautiful quintet in F major, op. 88. Mr. Zach took the second viola part in the quintet. The finish and musical qualities of this unique organization were gratifyingly present. The club has never played better than it did on this occasion, and although the audience was small it made up in enthusiasm for its lack of numbers. The quintet is a remarkable piece of writing, lucid, full of musical meaning and interesting throughout. It goes without saying that it was almost perfectly played. The next concert will be given December 18.

Arion Concert.

MATERNA received an ovation at the first concert of the Arion this season on Sunday night. The large hall was crowded to more than a comfortable extent, and after her second number, which was Van der Stucken's "O Komm mit mir in die Frühlingsnacht," which she sang with unusual pathos and feeling, Mr. Pannes, the president of the Arion, presented a huge laurel wreath to the singer, stating that it was in recognition of her attention to the Arions on the occasion of their visit to Vienna sixteen months ago. Materna, although disclaiming ability to speak, made a very neat reply, and the audience, which was sufficiently enthusiastic as a result of the excellent program and work done earlier in the evening, was provoked into a genuine popular scene, amid which she retired. Materna, who also sang "Elizabet's" "Sei mir gegrüßt," from "Tannhäuser," was in superb voice and sang like a true artist.

The greatest interest was centred upon Dvorák's A minor violin concerto, played for the first time by Miss Maud Powell, who had been devoting her summer studies to this

difficult work. It must be ranked among the great violin works of the day, although it has technical obstacles that must dissuade any but the highest type of violin virtuosi from attacking it. It is based on folksong, the first two movements being developed on a broad plane characteristic of the Bohemian composer, while the last movement, *allegro giocoso*, as the title indicates, is a most joyous and exhilarating set of dance themes, whose rhythms are deftly aided by the total effect of solo and orchestral work, which is Dvorák at his best. If there is any taste left in the community Miss Powell will be asked to repeat this concerto as soon as possible. She played it masterly, interpretation and technic.

Mr. Frank Van der Stucken conducted admirably, not only the a capella songs of the Arion male chorus and the concerto, but particularly his own "Idylle" for orchestra, a modern tone poem with a wealth of color and excellent thematic material. What we liked particularly is his orchestration of Franz Liszt's "Rheinweinlied." The Arion chorus sang better than ever and the first concert was a complete success.

Miss Lillie Berg's Musicale.

MISS LILLIE BERG gave a large musicale last Wednesday afternoon to introduce several pupils to a fashionable New York audience. Miss Grace Wierum, a "rosebud" soprano, captivated the assembly by her exquisite singing of German songs. Miss May Rankin, a heavy contralto, sang dramatic selections magnificently, with cello obligato by Mr. Paul Miersch. As a result of this first appearance both of these young singers had concert engagements offered them for the winter season.

Besides these two, several well-known church singers—pupils of Miss Berg—rendered a delightful program of classical selections, in which they were ably assisted by Miss Adelaide C. Okell, pianist; Mr. Paul Miersch, cellist, of the Damrosch orchestra, and Mr. Johannes Miersch, concert violinist. Among the audience were:

Mrs. Clarence Andrews.	Mrs. Lawrence Turnure.
Mrs. Frits Horninghaus.	Mr. and Mrs. Wm. Amory.
Mrs. C. H. Raymond.	Mr. and Mrs. E. J. Allen.
Mrs. Butterfield.	Mrs. Cyrus Eidlitz.
Miss Delafield.	Rev. and Mrs. Chas. K. Treat.
Mr. De Forrest.	Mrs. J. M. Knapp.
Mrs. Charles Sprague.	Miss Knapp.
Mrs. Wm. M. Travers.	Dr. Wm. Thurmon.
Princess Hatzfeldt.	Miss Thurmon.
Mrs. Chas. G. Orvis.	The Misses Storm.
Mrs. John Townsend.	Mrs. Rennard.
Mrs. Robert E. Westcott.	Mr. and Mrs. James Gayler.
Mr. Edward Lauterbach.	Mrs. Del Pino.
Miss Lauterbach.	The Misses Del Pino.
Mr. George Stuart Smith.	Miss King.
Miss Howard.	

Organ Playing in New York.

Editor's Musical Courier:

THE visit of Guilmant to New York resulted in a verdict by the New York press that his organ playing was a revelation and that his strong points were dignity and clearness, especially in the execution of Bach compositions. I attended the performance on Madison avenue and enjoyed immensely Guilmant's performance of his own compositions and his improvising on "Ein feste Burg." I believe no one on this continent could equal his execution of his own funeral march, and I am sure that there is no organist living in America who could approach the improvisation. In this every variation was as well made and carefully rendered as though it had been written out at leisure and as carefully registered and rehearsed. It was a French dressing, you may claim, and a very different piece of work from that which August Haupt would have made or Brahms would have written, but it was a feat totally out of the ability of our resident organists to accomplish impromptu.

Now for the other side of the question. I claim that Bach's G minor fugue and Mendelssohn's sixth sonata have been heard for years in New York with a greater dignity, greater clearness, especially in the pedal part, and with far greater dramatic feeling and expression. The G minor fugue of Bach can be played as a gymnastic performance in about three minutes, fifty-six seconds, but it can also be played with far greater effect in seven minutes, fifteen seconds. Guilmant and the English organists perform this fugue in about four minutes, thirty seconds, while Haupt considers between seven or eight minutes the right length of time for a dignified performance of this favorite composition.

With regard to the Mendelssohn organ sonata, founded on the German chorale "Vater Unser," it is not strange that a French Catholic organist should not be in sympathy with it. If it had been founded on a theme chosen from the Gregorian plain chants it would have been different. I am told that Guilmant shut off some of the pedal stops because he did not approve of them. Everyone felt that the treble E in the fourth space was always out of tune, and we may therefore charge some of the shortcomings to the instrument. The question arises, "Is it more difficult to make a perfect organ performance than to equal a Rubinstein, Bülow, Joseffy or Paderewski on the piano?"

HENRY CARTER.



JOHN SELDEN once said: "Should a great lady that was invited to be a gossip, in her place send her kitchen maid, 't would be ill taken." A similar result would unquestionably accrue should Gotham Gossip in THE MUSICAL COURIER now emanate from any other source than that from which it sprung last season. Well, this is modest; but quod dixi, dixi!

However, as real, genuine, true blue gossips never waste much time in preliminaries, let us proceed at once to our nice little gossipy picnic.

"To the Victors belong the spoils!" And in this case the possession of the spoils has not spoiled the Victors. I refer to an illustrious quartet—Victor Baier, Victor Capoul, Victor Harris and Victor Herbert. These musical giants are one and all successful, and it has not turned their heads. They are good fellows, and belong to the salt of the earth. Let us take them in alphabetical order. Baier presides, as usual, at one of the organs of old Trinity Church every Sunday. His male chorus in Jersey City, the Schubert Glee Club, and his female chorus, the Melopola, also his club at Sing Sing, are all well under way with their rehearsals and work for this season. An unusually interesting concert will be given by the Schubert gentlemen on the 21st of this month, the first of this winter's series. The club will be assisted by the Hedén Sisters' Swedish Quartet, who sing part songs in Swedish and English very artistically, having fine individual voices that blend exquisitely. Capoul is doing wondrously well with his school for opera and dramatic expression. He ought to. If there lives but one man who is master of this sort of thing, he is that man. Victor Harris showed up in Gotham this fall with a hirsute countenance. The beard added a full decade of years to his appearance; and after resisting as long as possible the importunities of his numerous lady admirers he sought refuge in an uptown tonsorial parlor, whence he finally issued looking like himself again. He has many pupils, and has not been heard to complain of "the present financial stringency." As for Victor Herbert, he is right in it! The new leader of Gilmore's famous band, father of a very young and promising daughter, and composer of several new works of merit, his position may well be envied by the less successful and less deserving. His band's first concert will take place on the 20th at the Broadway Theatre, when the assisting artists will be Lillian Blauvelt and Miss Leonora von Stosch. It is the intention to give these Sunday night concerts from that date on through the entire season, providing the ever throbbing public will do their part—and they surely will. The Letter Carriers' Band, a new organization, will give a reception to Gilmore's Band on the 29th at the Lenox Lyceum. Herbert and his merry men are also booked to play at the Charity Ball on January 3 and at the French Ball on February 5, besides many less conspicuous engagements. Everything points to a big season for them. Mr. Herbert is fortunate in his selection of a business manager, for Otto Weyl is energetic, experienced, and, best of all and most important of all, a gentleman by instinct and breeding. Mr. Weyl is likewise the stage manager of the Vaudeville Club, that remarkable offspring of Reginald De Koven's fertile brain.

Mr. and Mrs. S. Fischer Miller gave a delightful musicale

TOUR OF THE HENRI MARTEAU CO.

Henri Marteau,
The Great French
Violinist,
IN CONJUNCTION WITH
Mme. Rosa Linde,
The Celebrated
American Contralto,
EDWIN M. SHONERT,
The Eminent Pianist,
UNDER THE DIRECTION
OF
RUDOLPH ARONSON.



NOTE.—The Marteau Concert Co. may be engaged after November 20 by addressing

R. E. JOHNSTON, Manager, Belvedere House, 4th Ave and 18th St., New York.

last Thursday night at their pretty home in Montrose, N. J. The artists were Mrs. Elizabeth Northrop, soprano; Miss Ruth Thompson, contralto; W. Ward Stephens, pianist; Louis R. Dressler and Victor Harris, accompanists, and the Schumann Male Quartet, of which Mr. Miller is first tenor. Messrs. Miller, Odell and Shaw sang solos, and Addison F. Andrews recited Owen Meredith's "Aux Italiens."

Miss M. Louise Segur, the well-known soprano and teacher, sang several selections last Monday evening for the Ohio Society at their club house on Fifth avenue, and was very favorably received. Miss Segur can sing much more than a little bit, and is a thorough artist.

The twenty-sixth private meeting of the Manuscript Society was held last Monday evening at the beautiful studio of Francis Fischer Powers in Music Hall. Thus has this most worthy organization again changed its private base, its public base being still at Chickering Hall. At first these private meetings were held at the homes of different members; then Mason & Hamlin's became the "headquarters of the confraternity," as Francis Wilson or his fellow rogue in "Ermine" would say. President Gerrit Smith's cosy studio was utilized for a while, and finally the composers were rash enough to take a suite of rooms on Fifth avenue, but this soon proved altogether too extravagant and was abandoned. Now Mr. Powers has generously offered the use of his studio, and a more luxuriant meeting place cannot well be imagined. It is strange that more wealthy music lovers do not join the Manuscript Society as associate members. The expense is not great, and they would have the satisfaction of knowing that their money was helping in no small way to further the triumphant progress of the divine art in America. John Jacob Astor recently presented the society with his check for \$500, thereby showing himself the farthest sighted of our many millionaires. Who will follow suit, or, as we say in euchre, assist?

An interesting concert will be given on the 29th at Music Hall for the benefit of Father Graf's Church Conservatory of Music, when will be performed a new work by Bruno Oscar Klein, for soprano solo, female chorus, organ, harp, violin and piano. Miss Rose Schottenfels will be the soloist and Mr. Klein will preside at the organ. On this occasion the golden Sohmer piano exhibited at the World's Fair will be raffled for, having been given for the purpose of establishing a scholarship fund at this conservatory.

Miss Lily Leale, a new and promising soprano pupil of George Sweet, was the star of a fine concert at Morristown, N. J., on the evening of November 8, given by the Harmony Concert Company. Her voice carries well and is particularly flexible and brilliant in the upper register. She was ably assisted by H. S. Goddard, an excellent baritone; Miss Lena A. Leonard, reader; W. H. Mills, pianist and accompanist, and the Verdi Male Quartet.

The Alpha Delta Phi Club's first smoking concert for this season took place last Saturday night. Some of the artists who participated were Frank Farnsworth Barnard, tenor; Richie Ling, tenor; Adolph B. Rodenbeck, bass; William M. Friable, magician; W. Ward Stephens, pianist; Sumner Salter, accompanist; Frank Bell and George C. Tompkins, general entertainers, and the Minnesinger Male Quartet. The entertainment committee consists of Addison F. Andrews, chairman; George T. Aldrich and Charles M. Demond.

Miss Kate Percy Douglas, Miss Emma E. Potts, J. H. McKinley and Grant Odell will sing at Williamsport, Pa., on the 24th, doing Rossini's "Stabat Mater" and miscellaneous selections.

An uncommonly fine concert will occur in Troy, N. Y., on the 29th, in which Mrs. Gerrit Smith, William H. Rieger, Francis Fischer Powers and the young cellist, Paul Morgan, will participate. The concert will be given by Mrs. Jeanne Lyman Cooper, a prominent contralto of Troy, who studied in New York last season with Courtney and has a beautiful voice.

Miss Ruth Thompson, the young contralto soloist of Harry Rowe Shelley's choir in Brooklyn, is fast winning her way toward popularity. Among her prominent engagements in the near future are a concert at Rochester on December 5 with the Melourgia Society and one with the Amphion Glee Club of Hoboken on December 12.

The soloists at the opening concert of the Orpheus Club of Newark on the 7th will be Miss Myrta French, soprano, and Paul Morgan, cellist. Mr. Morgan will also be heard on the 19th at the Amphion Glee Club's concert in Hoboken.

Miss Blanche Taylor, Will E. Taylor, the Schumann Male Quartet and Doring's Band will give a fine concert in Troy on the 7th.

The autograph album fiends who failed to capture a specimen of Guilmant's neat chirography while he was in Gotham are now meditating a crusade against the Windsor Hotel, with a view to getting Patti's handwriting in their books.

Have you examined Miss Fannie M. Spencer's thirty-two new hymns, set to old words? If not, do so, and you will be edified. Miss Spencer obtained most of her knowledge of harmony from C. B. Rutember, and we all know that he is "way up."

Dr. Carl Dufft has been engaged to sing in "The

Messiah" on December 28 in Chicago. Ericsson F. Bushnell will do the same work on the same date at Washington, D. C.

Here endeth the first lesson.

Charles Abercrombie.

THE portrait on the front page of THE MUSICAL COURIER to-day is that of Charles Abercrombie, a tenor singer and vocal instructor, who resides at present at Rochester, N. Y., but whose name and reputation are known to the best musical elements all over the country.

We glean from the "Artist" the following sketch of this talented man:

The "Artist" continues its sketches of local musicians, this month giving something about the work done by Charles Abercrombie during his short but useful career in this city. Since coming here he has successively been conductor at the Plymouth, Third Presbyterian, Christ and St. Luke's churches, and he has now given up church work altogether, owing to the great increase in the size of his classes; for the same reason he has this season declined offers of positions as solo tenor, and has decided to remain here this summer, giving up his summer class in Cleveland.

One of the chief reasons of Mr. Abercrombie's success here has been his enterprising public spirit. For several years he has kept alive a large choral society and has produced the works of the great masters, often at a personal loss and always at the expense of much time and effort. Everyone remembers with pleasure the production of "The Mascot," and will learn with regret that he has been obliged to postpone the production of "The Lily of Killarney" until another season. The opera "Patience" was recently given under his baton with marked success, and it is to be hoped that the Brockport people may be induced to repeat their performance in Rochester.

Mr. Abercrombie has for the present discontinued rehearsals of his choir of 300 voices, owing to the fact that there is no proper place here for the production of large choral concerts. But Mr. Abercrombie has by no means given up the battle. He is now exerting his influence, with every prospect of success, to secure the construction of a music hall capable of seating 1,500 people, fitted with raised seats for the singers and grand concert organ. If, as now seems highly probable, this can be brought to pass, Mr. Abercrombie proposes to reorganize his choir under the name of the Choral Union of Rochester, to be under the patronage and support of a number of influential citizens. In connection with the Choral Union Mr. Abercrombie proposes to form a local orchestra and to bring the best solo talent obtainable from the metropolitan centres to participate in the concerts of the organization.

So much for Mr. Abercrombie's eminently useful career in Rochester. To understand the secret of his rapid success here it may be well to say something of the years in which the experience and learning were acquired which have enabled him to take and maintain a high position in the musical world.

Mr. Charles Abercrombie was born in England and had secured an established reputation in the mother country before he ever thought of migrating to America. At the age of ten years he was a member of a church choir and was renowned for his sweet, high treble voice. When he was but fifteen years of age he was appointed organist and choirmaster of the Memorial Church, Lightcliffe, Yorkshire, where he remained six years. During this period he assisted at several musical festivals at Bradford, Leeds and Halifax. He went to Lawrence, Mass., where he organized a boy choir for St. John's Episcopal Church and made a reputation which secured him the position of tenor in Kings Chapel choir, Boston. He sang at several concerts in the Hub with such success that he finally decided to go to London to continue his musical studies. Among his masters at the English capital were Alberto Randegger, Henry C. Deacon and Mr. Blume. After some time passed in diligent study Mr. Abercrombie succeeded Edward Lloyd as tenor of H. M. Chapel Royal, St. James' Palace, which position he retained for ten years. During this time he sang in all the principal oratorios and concerts and acquired a high reputation as a teacher of correct voice production and artistic singing.

In 1884 Mr. Abercrombie resigned his position and gave up his classes to come on a concert tour to this country. One of his pleasantest recollections is his farewell appearance at the Royal Albert Music Hall, when he assisted Albani, soprano; Patey, contralto; Charles Santley, basso, in "The Messiah."

After reaching America the proposed concert tour was abandoned, owing to the illness of the prima donna. Mr. Abercrombie, however, decided to remain in this country. He had been in Boston but a short time when he was engaged by the Händel and Haydn Society to sing the tenor rôle in Gounod's "Mors et Vita."

From Boston Mr. Abercrombie went to Chicago, where he was soon a vocal teacher of wide reputation. He took a leading part in several of the National Music Teachers' Association conventions, and is nearly as well known in several of the large Western cities as he is in Rochester. His practical talk on correct breathing, given at the Indianapolis convention, attracted much attention and resulted in numbers of applications from Indianapolis pupils.

To reach a degree of excellence in a musical instrument is a comparatively easy task, but to build the instrument and then bring out its full powers must be conceded a more difficult and glorious feat. Mr. Abercrombie not only trains the voice but creates, or rather builds it, and gives his pupils power to use it. He is thoroughly conversant with the scientific details of the voice producing organs, and is master of the art of true tone production, as can be attested by the clear tones of his own voice and those of his pupils.

Mr. Abercrombie has a studio in Powers Block, Rochester, fitted up in an artistic manner with such surroundings as indicate the taste of the cultured musician. His extensive list of pupils embraces the names of the most prominent people of Rochester and vicinity.

What's in a Name.—A Lübeck journal describes "Il Bajazzo" as a "novelty by I. Pagliacci."



BOSTON, November 12, 1893.

I SEE by the "Prognostic Star Gazer," No. 105, published in Boston, that the 12th inst. is a day "generally fortunate for mental efforts, writings, for agricultural and literary pursuits, for editors, publishers, the literary and educational classes, for miners, builders, manufacturers and real estate dealers." Yet I assure you there is nothing to write about. "L'Enfant Prodigue" was given for the first time in this city at the Boston Museum the 6th. You have seen it. Then there was a memorial concert in honor of Gounod at the New England Conservatory the 9th, and there was one in Steinert Hall last evening. Mr. Lang gave a lecture the 10th on "Cause and Effect in Piano Playing."

Apropos of Mr. Lang's lecture the following paragraphs appeared in the Boston "Journal" the 9th. "This lecture will no doubt be entertaining and profitable; but a discourse on 'Cause and effect of piano playing' would be of more vital interest. Various causes might be mentioned: Boredom, a mistaken idea of accomplishment, a sense of gregariousness, a desire to please a doting parent, the gaining of bread and butter, and, sometimes, the irresistible impulse to give vent to musical feeling. So, too, the effects are various: Profanity, removal from a flat, insomnia, nervous depression, chronic or acute pessimism—and sometimes pleasure."

* * *

I am told that "L'Enfant Prodigue" is here for four weeks. Will the pantomime be successful at the box office?

The first night there was a fine audience, and there was hearty applause. It is not to be denied that some found the show tedious and left after the second act; these people admitted that the acting was excellent, but they missed the sound of the human voice. To others the word pantomime was a stumbling block; they mourned the absence of the hot poker, the short skirts of Columbine, the transformation scene, in which the good are transported to the Realms of Bliss. There was one man, intelligent, an habitual theatre goer, who asked me after the first act if Pierrot fils was played by a man or a woman. Another objected to the element of pathos.

I first saw "L'Enfant Prodigue" in Paris in 1890. Mallet was "Pierrot" fils; Wormser, the composer, was at the piano. It would be untrue to assert that full justice was awarded to Wormser's music by the orchestra of last week, and yet a fair opportunity was given for appreciation of it. How clever much of this music is! The composer himself has told of its manufacture. He was given thirty days for the task. Fifteen days before the first rehearsal he had in his head only a fourth of the first act. At the rehearsal he was obliged to cut or pad. Here is an instance: The declaration of "Pierrot" fils to "Phrynette" is now a madrigal admired by many. The libretto said simply: "You are beautiful, and I love you!" The first music of accompaniment was declared to be long. Wormser cut, and played only four measures. The next day he played eight measures, and the mimes invented business. So from day to day he contrived to add, until now the music is heard in its original length.

Wormser believes in the use of the leit motiv in pantomime.

"Such for instance is the motiv at the beginning of the first act, the motiv which illustrates the domestic happiness of the elder Pierrots; it is the theme of conjugal tenderness. It is gay and exuberant when the son makes the

Announcement.

Mme. ROSA LINDE,

The Greatest American Contralto,

Has just been engaged as Prima Donna for the first American Tour of

HENRI MARTEAU.

The Great French Violinist.

Mme. LINDE's own Concert Company may be secured for March and April, 1894, and also for season of 1894-95, by addressing

R. E. JOHNSTON, Manager,

BELVEDERE HOUSE, NEW YORK CITY.

NOTE.—EDWIN M. SHONERT, the Eminent Pianist, will also be connected with Marteau's great tour through America.

old people dance; it appears again, plaintive, as if veiled in crape, at the beginning of the third act, to illustrate the deserted hearth and the empty chair. The life of the parents is finished; if they still love it is with wet eyes."

According to Wormser, the orchestra is the voice of the mime; it italicizes, it develops, it comments; it is no longer the slave of the libretto, it is the equal.

"Champfleury wished, they tell me, discreet music. But let us have appropriate music. If a Lohengrin, an Alexander the Great, steps upon the stage, anyone of heroic figure and manner, do you think I should hesitate to employ all the resources of the modern orchestra?"

"The piano is useful in correcting any forgetfulness or fault of the mime; if the composer is the player, the theme may be shortened, lengthened, varied; but the orchestra would pursue fatally its path."

These things were written by Wormser to Paul Hugonet, whose book I wrote about in THE MUSICAL COURIER last spring.

A concert in memory of Charles Gounod was given last evening in Steinert Hall by Mr. Wilhelm Heinrich, tenor, assisted by Mr. Fritz Giese, cellist; Mr. Alfred De Seve, violinist, and Mr. Howard Malcolm Ticknor, reader.

The program was as follows:

"La Biondina".....	Gounod
"The Young Nun".....	Schubert
(Arranged by Gounod with 'cello and violin obligatos.)	
Meditation, "Jean d'Arc".....	Gounod
Barcarolles ('cello obligato).....	Gounod
"Venise".....	
"Dites la Jeune Belle.".....	

Mr. Heinrich, who, you remember, is blind sang, his own translation of "Biondina" to his own accompaniment. He sang with feeling, and he gave much pleasure to an audience that filled the hall. The more I see of Mr. Heinrich, the more I marvel at the courage and the enthusiasm shown by him in the cultivation of that which is good in music, and that too in spite of his affliction.

Gounod was a great song writer, to be named in the same class with Schumann, Schubert and Franz; but how comparatively little he is now known here as a song writer! There are a few of his melodies that custom has in a measure staled; there are many delightful ones that are ignored. Did you ever hear his "Wandering Jew," although delightful is not the descriptive word for it? or, to speak in passing, did you ever hear his second symphony or nonetto for wind instruments? I wonder how they sound!

This "Biondina" was written during Gounod's Capuan exile, and the dedication of the Italian poet, Zaffira, was translated into French verse by the composer and offered as a plume to Georgina Weldon, the woman who afterward sued him for services rendered, such as board, washing, light, nursing and looking after his manuscripts. The best of the "Biondina" set are known and the others are not of such marked worth.

Schubert's "Young Nun" seems to have fascinated Gounod, for as early as 1856 he arranged it for piano, cello, violin and Debain's harmoniconde. In this latter instrument free reeds were combined with metal strings. It was a union of a harmonium with a piano in one case and with one keyboard. Pontécoulant gives a description of it in the second volume of his "Organographie," and says that the instrument produced an agreeable imitation of the harp accompanying a wind instrument.

What a lot of such machines, strange grafts, curious hybrids there were! The names themselves are a delight: metagofone; polylectrum, plectro euphon, aeolopatalon, the forte campano, and so on, and so on.

* * *

Max Heinrich will give song recitals in Chickering Hall December 7 and 12.

"Tabasco," the new opera for the Cadets, text by R. A. Barnet and music by George W. Chadwick, is now in rehearsal. It will be given at the Tremont Theatre some time in January.

Gerard Russo, the harper, will give a concert this evening at the Hollis Street Theatre. The list of artists is as long as one of Walt Whitman's catalogues of trades or occupations.

H. W. Parker is at work on a musical setting of James Clarence Mangan's wild poem, "A Vision of Connaught." He tells me it will be for baritone and orchestra, "mostly orchestra." Here is another man—Mangan I mean, not Parker—who is not known fully in these days. There was an essay, to be sure, on his poetry in the "Atlantic" some time ago, but the "Atlantic" now gives only a shortlived, parochial reputation. A better, more sympathetic essay on Mangan was written by Richard Dowling. Best of all is the sketch that serves as a preface to the American edition of Mangan's poems.

A book entitled "Ornaments in Music," compiled by Harry P. Fay, of this city, will be published soon.

Patti descends on us the 21st, and the stage in Music Hall will suffer an operatic change, for "Gabriella," the opera by Emilio Pizzi, will then be heard "for the first time in public."

* * *

Mrs. Paur will play piano pieces at the first of the Apollo concerts, November 22. She will make her first appearance in this city as a pianist to-morrow night in the second of

the Kneisel Quartet concerts; and the program will be Smetana's E minor quartet, Schubert's piano trio E flat major, Beethoven's G major quartet, op. 18.

Some regret that Mr. Paur should allow his wife to appear in public as a professional. She is said, however, to be an excellent pianist, and as he seems to be a sensible man, let us hope for the best. At any rate, the Paur is not a poseur, and he is not directly responsible for the appearance of his wife in public.

We have all suffered severely here in the past from the public display of musical conubiality. Nobody doubts for a moment the devotion of the Henschels to each other, yet their public demeanor might have served Charles Lamb as a text for his "Bachelor's Complaint of the Behavior of Married People." Do you remember the strained face of Mr. Henschel as he piloted his wife across the stage; his horrid joy in her cantabile and fireworks; his evident censure of the audience when the applause was to him unworthy of the occasion?

Mr. Nikisch was not so maritally demonstrative. In the playing of charming accompaniments he found relief from the vocal performance of his better half. PHILIP HALE.

Had Lamperti a Method?

Did Lamperti ever create a school? If we are to judge by the difference in voice emission between very nearly all the singers claiming to be his pupils, the answer would be most emphatically, No! He never had a method. He taught a great many singers to sing, but not how to sing. What clearer proof of it than that afforded by the work of Artot-Padilla, Albani and Marie Van Zandt? We have here three artists, all pupils of the same teacher—the first with a heavy and uneven voice; the second with a veiled one; and the third with a clear, crisp sound. All three sing opera, but can it be said that their delivery is the same as far as emission of voice goes?

Quality and quantity are given by nature and consequently differ in different persons. But quantity and quality are to pass through the schooling process, which must be the same for all, and here is where we fail to discover the much talked of method. Had they passed through the same schooling the three voices, though differing as to quality and quantity, would be identical in emission and delivery.

After preparation of the voice comes singing, properly so-called. But it was the latter and not the former which Lamperti attempted to teach. He could impart style and tradition, and he taught his pupils to sing opera with such voices as they brought him, but he never placed those voices so as to reach the true plane of song.

Among his male pupils we find Gayarre, Campanini, Schott and Alvaray—the first with a nasal tendency, the second with the voice that we all know, the third with a rough and false one, and the fourth with an uneven and uncertain organ. Now, if the training of these four voices had been the same, would it not have produced in all of them—even if a bad—at least a uniform result? Take the voices of Galassi and Reichmann. Is there a point of similarity between them?

I think from the specimens named it is clear enough that though these singers render opera as they were taught to do their methods of voice emission are all as different from one another as night from day.

Francesco Lamperti had a wide experience in operatic music. He was acquainted with the traditions of the majority of artists who had sung at the Scala in Milan, and possessed the faculty of imparting them to his pupils. But he should first have educated their voices with some purpose of at least equality and consistency, and afterward he could have better taught them as much operatic music as was demanded. Then we might have recognized a method among his pupils, instead of such promiscuous singing as anybody else can teach.

Since we so frequently hear new individuals proclaim themselves the exponents of Lamperti in this country, bearing certificates to prove that they are authorized to teach his method, it seems but natural and pardonable to ask the question, Did Lamperti have a method after all? And if not, what is the use of so many exponents to teach what does not exist?

FRANK DE RIALP.

P. S.—We are told by one of the exponents of Lamperti that Fagotti (Enrico I suppose) created the part of "Rigoletto." I think we shall find that Felice Varesi was its creator.

Another exponent says that Verdi wrote "Maria di Padilla." He never wrote it, but Donizetti did.

Washington News.—The Philharmonic Club, Mr. and Mrs. Ernest Lent and Mr. Herman C. Rakemann, has arranged for a series of three concerts to be given in the Universalist Church during the season. Miss Bertha Lincoln is to be the soloist at the first concert, November 15, and Miss Leonora von Stosch at the second, the date to be announced. These concerts will afford the only opportunity of the season of hearing chamber music, and the merit of the performance should insure a large patronage.—Washington Ex.

A New Era in Vocal Music.

(Translated for THE MUSICAL COURIER by Ratcliffe Caperton.)

D. R. LUDWIG HARTMANN, the most celebrated of the German critics, in the "Dresdener Zeitung," writes:

"The public here is particularly interested that Lamperti will introduce the study of German opera into his work in the future.

"There is no doubt that politics influence art.

"Germany has shown her artistic friendship for Italy, who is in political sympathy with us, by her hearty acceptance of the works of Mascagni, Leoncavallo, Puccini, Catalani, Franchetti and others, and in a like manner Italy has received the German music with great admiration.

"The classic music of Germany, no less than the operas of Wagner and Goldmark, always find appreciation in Italy. Wagner acknowledged that Bologna offered to the world the best production of 'Lohengrin' ever given.

"Lamperti follows this train of thought when he in the future writes with his technic of the Italian art of song the theories of German music.

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St. James' Festival.—The forty-first choir festival at St. James' Church, Seventy-first street and Madison avenue, will be given Sunday evening. Parker's "Hora Novissima" will be given in part. Only the regular choir will take part and the solos will be given by Master August Stout, soprano; E. C. Towne, tenor, and Mr. Wilford Waters, baritone. Alfred S. Baker is the choir master.

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An Error Corrected.—The "Organ Loft Whisperings" of last week were in error in referring to the death of the mother of Mr. G. Waring Stebbins. The lady was seriously ill and the son now rejoices in her restoration to health.

Sousa in the West.—That is good news for the people of the Pacific Coast, viz., the information that Sousa's Band has been engaged for the full term of the California Mid-Winter International Exposition.

Miss Georgine Schumann.—Miss Georgine Schumann, of 10 East Sixteenth street, has resumed her lessons and will also give special instruction on the Jankó keyboard.

Miss Marshall in Chicago.—From the Chicago "Herald" we reproduce the following regarding an artist well known in this city:

Miss Augusta Marshall, of New York, a graceful contralto, who contributed largely to the success of the closing musical events of the Exposition, will return to her home to-day. Miss Marshall was a frequent guest at the New York Building, where her selections were highly appreciated by enthusiastic audiences. Saturday evening she made her farewell appearance in the Woman's Building at a concert under the patronage of Mrs. Potter Palmer. Her commanding stage presence and rich and full voice won for her the plaudits of the large company gathered at the final reception. Miss Marshall's first selection was "King Charles VI," by Halévy. For her first encore she sang a charming ballad, "Dreams." Afterward, by special request of Mrs. Palmer, she sang "Dream in Spring," by Max Spicker. The young contralto was highly complimented by Mrs. Palmer at the conclusion of the program.

Two Debuts.—Two Hungarian musicians, Mrs. Erzsy Orossy, piano, and Mr. Thadeo Szulc, violinist, made their first appearance in this city at Steinway Hall last Thursday evening, the following being the program:

Fantaisie Ballet.....	.....	Beriot
Fantaisie sur thème russe.....	.....	Sydney Smith
Legende.....	.....	Wieniawski
Barcarole.....	.....	Rubinstein
Kujawiak (Polish dance).....	.....	Casimir Lada
Souvenir de Haydn.....	.....	Leonard
Hungarian Dance No. 12.....	.....	Brahms
Spanish Dance (Sapateado).....	.....	Sarasate
Rapsodie Hungarian No. 14.....	.....	Liszt
Concert en la minor.....	.....	Beriot

Mr. Szulc has a clear, brilliant tone, shows good technical ability and considerable taste in phrasing. His best work was done in the Lada dance and the Legende.

Mrs. Orossy's work is marred by the almost constant use of the forte pedal, though she has naturally a powerful touch, and her tone was in the main too noisy; she has excellent digital development, and in the more showy compositions is heard to considerable advantage. She however shows but little artistic temperament. Though early in the season, a fairly large audience attended, and the performers were very kindly received.

Materna Remains till June.—Amalia Materna, having received a large number of offers, has secured a prolongation of leave of absence from the Vienna Opera House, through the kindness of Director Jahn, and has concluded to remain in this country until June. Mrs. Materna is negotiating with a number of festival committees to sing in May, and will also be heard in the Saengerfest at the Madison Square Garden, June 13th to 15th, 1894.

Adele Aus der Ohe.—Adele Aus der Ohe will return to this country early in January. She will be the soloist in the second concert of the New York Philharmonic Society, January 12 and 13. She played in St. Petersburg October 29 Tchaikowsky's B flat minor concerto under the direction of the composer. This was Tchaikowsky's last appearance in public.

Clara Poole King.—Mrs. Clara Poole King was the soloist at Mr. Gerrit Smith's free organ recital last Monday week.

The "Messiah" in Sections.—J. Warren Andrews, organist of Plymouth Church, Minneapolis, is giving a series of evening services, with the music selected entirely from "The Messiah." The arrangement is as follows: Prophecies, Birth, Passion, Resurrection. One service will be given each month, and judging from the attendance at the first concert, last Sunday week, they promise to be a great success.

Ford's Third Recital.—Mr. Sereno R. Ford gave his third recital in the Methodist Church, Stamford, Conn., last Monday week in the presence of over 1,000 persons. The following notice is condensed from the Stamford "Advocate":

We can pay the organist no higher compliment than to repeat, what we have had occasion to remark before, that he is never more happy than in his performance of works of this general character, a class of work which, calling in a less degree for merely mechanical brilliancy of execution, requires all the more the artist's intuitions and spirit,

for their true interpretation, and which were represented in last night's program by Mendelssohn's "Spring," Schubert's "Serenade," whose familiar but never trite strains were exquisitely played; "A Twilight Picture," by Shelley; "A Russian Romance," by Hofmann, and the pastoral from Guilmant's first and greatest sonata. All of these were greatly enjoyed and heartily applauded, the "Russian Romance" so much so that the organist was constrained to repeat it.

But the program was enriched as well as enlivened by works of a different character of scarcely less interest, and certainly requiring no less mastery of the resources of the "king of instruments." There was the march from "Rienzi," with its suggestions of the "pomp and circumstance of glorious war." There was the "Semiramide" overture, repeated by request, with its reminiscences of "barbaric gold and gems." A theme with variations in A flat by Hesse was skillfully handled, and lent its own appropriate interest and variety to the program. The concluding instrumental number was a brilliant postlude or "Sortie" in B flat by Wely.

The vocal numbers rendered by Mrs. Wm. Irving Lyon were thoroughly enjoyed, and she was obliged to sing an encore.

Bancroft's Ballad Evenings.—Frederick W. Bancroft has prepared a program of ballads that he is giving with much success in various places. His press criticisms are excellent.

The M. M. P. U. Protests.—For the second time within a few months is the Symphony Orchestra in trouble. The cause of the first disturbance was the discharge of a few members who had outgrown their usefulness. The present dispute, which burst upon Conductor Walter Damrosch last evening like a bombshell, owes its origin to a new man having been engaged.

That man is Anton Hegner, the solo 'cello engaged in place of Anton Hekking. Hekking, who was soloist last year, was dissatisfied and resigned. Mr. Damrosch looked about him and failed to see a 'cello player at liberty in this country to replace him. During his recent visit to England he heard Hegner and engaged him at an enormous cost.

The Musical Mutual Protective Union has for its object the fostering of native interests. It accomplishes this by refusing admission to its ranks to any musician until he has resided in the country for six months, and until he is a member of the union he cannot secure an engagement in any orchestra here.

As Mr. Hegner has only been in the country a few weeks it was expected that trouble would follow his engagement, and it did.

Shortly before the commencement of the concert at Music Hall last night a deputation from the union waited upon Mr. Damrosch and informed him that Mr. Hegner could not be permitted to take part in the concert as he was not a member of the union. Mr. Damrosch said Hegner would play. The deputation then threatened a \$10 fine to any member of the orchestra who dared to play in the same concert with Mr. Hegner.

Mr. Damrosch realized the awkward position in which he was placed and decided to grant Mr. Hegner leave of absence until to-morrow.

Mr. Morris Reno, the president of the Music Hall Company, told me last night there would be a meeting early this morning to consider the matter. What would be done he did not know.—"Herald," Monday, November 13.

First Philharmonic Concert.—The first concert of the Philharmonic Society will take place at Music Hall next Saturday evening, preceded by an afternoon concert on Friday. The program will consist of Schumann's third, or Rhenish, symphony; an aria from "Alceste," a divertimento by Bach and the "Die Goetterdaemmerung." Materna will sing.

Brooklyn Seidl Society's Concert.—The first concert of the Seidl Society of Brooklyn was given at the Academy of Music last Thursday evening. Amalia Materna was the soloist:

Symphony (in one movement).....	.....	Mozart
Aria, "Fidelio".....	.....	Beethoven
Spanish rhapsody.....	.....	Liszt
Orchestration by Anton Seidl. (First time.)		
Overture, "Tannhäuser".....	.....	Wagner
"Siegfried Idyll".....	.....	Wagner
"Tristan and Isolde".....	.....	Wagner
Prelude.—Tristan's Death.		
Isolde's Lament and Death.		

Mr. Seidl's orchestration of the Spanish rhapsody created a great furor.

The German Bands Again.—The German Cavalry and Infantry Bands will give a series of concerts at the Madison Square Garden, November 28 to 29. They sail for Germany December 10.

W. P. MacHenry.—W. P. MacHenry, the Chicago ballad teacher and baritone, will return from Europe and resume teaching about January 1, after an interruption of several months, due to the serious illness of Mrs. MacHenry, whose health is now fully recovered.

Visini's Benefit.—An artistic concert was given at Steinway Hall last Friday evening in aid of Eduardo Visini, the baritone, who was assisted by Misses Hermine N. Hulseman, soprano; Cora Bedell, contralto; Marchelli, Muench, and Mr. Guarini, tenor. F. I. Duehlen was the accompanist.

Mr. Visini gave several operatic selections, which were well received; he has a sweet, sympathetic voice and possesses much talent. Miss Hulseman gave Mrs. Muri-

Celli's "Etelka" waltz song with admirable method, and received a hearty recall. Miss Bedell was equally successful in her selection; both are pupils of Mrs. Muri-Celli. Miss de Caesar, a pianist, also appeared, and was received with much favor.

Spencer's Concert.—Mr. Allen H. Spencer, a young and promising pianist of Chicago, gave a concert in that city on the evening of November 7 at Weber Hall. Mr. Spencer's program was a very ambitious one, and included a suite by D'Albert; the études symphoniques by Schumann, the A flat polonaise by Chopin, and some other numbers, in which he showed decided artistic ability. Mr. Spencer was assisted by Mrs. Ragna Linne, a favorite local singer of the city.

Corey Plays the Organ.—Mr. N. J. Corey, of Detroit, played the following program before a large audience upon the Festival Hall organ at the World's Fair, October 18:

Fantaisie in D minor.....	.....	Merkel
Sonata Pascale.....	.....	Lemmens
Fugue in E flat ("St. Ann").....	.....	Bach
Allegretto.....	.....	Arthur Poote
"Adoratio et Vox Angelica".....	.....	Dubois
Allegro Symphonique.....	.....	Salomé
Idylle.....	.....	Godard-Guilmand
Prière in F.....	.....	Guilmand
"Marche aux Flambeaux".....	.....	Guilmand

Guilmant at St. George's Church.—By invitation of Mr. W. S. Chester, the organist, Mr. Guilmant, accompanied by Mr. Carl, tried Jardine's grand organ in the above church and was more than delighted with its volume of tone and beautiful solo stops, and highly complimented Mr. Jardine, saying it was as effective as the grand instruments of Cavaille, of Paris. After playing it he asked Mr. Chester to play it, and went in the centre of the church to judge of the effects. Notwithstanding that one section of the organ is in the chancel and the other section in the gallery, nearly 200 feet apart, it is readily played at the console in the chancel by an electric action, giving the organist instant control over its 100 stops and 5,000 pipes, the longest of which is the c. c. c. c. 32 feet.

Ogden Musical Club.—The first reception of the Ogden Musical Club, held in Hardman Hall last Monday week, was largely attended by the friends of the singers, and of the director, Mrs. Ogden Crane. A musical program was offered, followed by dancing. The chorus did a very good piece of work in the opening chorus, Schubert's Serenade, but in the closing number, Neidlinger's "Rock-a-bye," with humming accompaniment, the result was not so satisfactory, the volume of tone being too small. Mrs. Crane sang two solos, by Paul Ambrose, in her usual finished manner, and duets with Miss Ida Coggeshall and Mrs. Cecelia Way Niles. Other solos were given by Misses N'ivison, Diamant, Teets, Underhill, Mrs. Blanche Trevey Blauth and Mrs. Niles. Mr. Martin Greenwald, a pianist, played Godard's "Faust Fantasie" in an emphatic if not finished manner, and George Washburne Morgan essayed "Honor and Arms," from Handel's "Sampson." Praise is due Ida Letson Morgan for the able manner in which she gave the accompaniments.

Ohio M. T. A.—The Ohio Music Teachers' Association held their thirteenth meeting at Dayton, Ohio, December 26, 27, 28, 29.

Seeboeck's First.—The first of Mr. W. C. E. Seeboeck's four recitals, which have been announced for this season in Kimball Hall, Chicago, in which he was to be joined by Mr. E. Knoll, the violinist, took place Friday evening last. The Grieg sonata for violin and piano, op. 8, was the opening number. Mr. Seeboeck played some of his original

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compositions, an impromptu and a valse de concert, and there was also performed the Wieniawski polonaise, op. 21, and the Godard concert Romantique. The remainder of the recitals will take place on December 8, January 12 and February 9.

Park Conservatory Concert.—The ensemble class of the Park Conservatory of Music, Newark, gave a public rehearsal November 7, when the following program was finely played:

"Fahrende Musikanten".....Arnold Krug
Miss Mabel Blanchard and Frederic C. Baumann.

Serenade, op. 126, No. 1.....Reinecke
Miss Juliette Girardot.

Trio, op. 49.....Mendelssohn
Miss Floreane M. MacCall.

Novelletten, op. 29.....Niels Gade
Larghetto con moto. Moderato.
Miss Mabel Blanchard.

Trio, op. 64.....Ferd. Hiller
Hungarian dances.....Brahms
Misses Juliette Girardot and Esther Watson.

Mr. Otto K. Schill, violinist, and Mr. Emile Knell, cellist, co-operate in all of the above numbers.

The following evening the members of the faculty gave a musicale, the following taking part: Miss Jessamine Halenbeck, soprano; Miss Marie V. Parcells, contralto; Miss Floreane M. MacCall, pianist; Mr. William R. Williams, tenor; Mr. Otto K. Schill, violinist; Mr. Emile Knell, cellist; Mr. Frederic C. Baumann, pianist and director; Mr. C. Marshall Darrach, reader.

A Chicago Violin Recital.—Mr. Earl R. Drake, a talented violinist, of Chicago, gave a concert at Weber Hall on the evening of October 8. He played Vieuxtemps' concerto in E, "Perpetual Motion" and the "Witches' Dance," by Paganini, and some other pieces of less note, including two of his own compositions.

Mr. Drake has good technic, but was badly hampered by his accompanists.

Bartlett and Beethoven.—The evening with Beethoven given at the residence of Mr. Homer N. Bartlett, on Monday, November 6, proved a very enjoyable musicale. Among the works performed are the following:

String quartet, op. 18, No. 4.
Songs....."Wonne der Wehmuth."
"Sehnsucht."
Piano solo, Sonate, op. 13.
Song, "Adelaide."
Trio, op. 1, No. 3.

Mr. Bartlett was assisted by Messrs. Hofmann and Schüllinger, violinists; Mr. Primrose, viola; Mr. Schrader, cellist.

The string numbers were admirably given by the above mentioned gentlemen. Mr. Schüllinger played the piano part of the trio in a finished manner. Miss Bartlett's playing of the Beethoven songs was highly artistic. Mr. Bartlett contributed his part to the entertainment with rare skill and finish. A large audience was present.

John Towers.—Owing to illness Mr. John Towers, director of the voice department of the Utica Conservatory, has been compelled to relinquish his teaching in this city. He hopes to be able to resume next season.

A New Pianist.—A Spanish pianist, Alberto Jonas, who has recently arrived here, will be heard in New York this winter for the first time. Mr. Jonas will make his appearance in Walter Damrosch's concerts December 2 and 3, and will play Paderewski's Concerto.

Amy Fay Dedicates.—Miss Amy Fay made the principal address at the dedication of the St. Cecilia Society's new building at Grand Rapids, Mich. In the course of her remarks Miss Fay spoke very pleasantly of the energy and enterprise of THE MUSICAL COURIER.

A New Music Critic.—August Spanuth, an able pianist and excellent composer, has been appointed music critic of the New York "Staats Zeitung." Mr. Spanuth has had considerable experience in journalism and is altogether a welcome addition to the ranks of metropolitan music critics. He it was who played Raff's piano concerto in C minor under Mr. Thomas' direction some years ago at Steinway Hall.

Music Hall Items.—Mr. Adolph Brodsky, concert master of the New York Symphony Orchestra, has just returned from Europe and will soon commence rehearsals of the Brodsky string quartet, which will give a series of six chamber music concerts in Recital Hall on the following Tuesday evenings: January 9 and 23; February 6 and 20, and March 13 and 27. Mr. Anton Hegner, the new Danish cellist, who is said to possess besides a beautiful tone an extraordinary technic, will succeed Mr. Hekking. The personnel will be as follows: Mr. Adolph Brodsky, first violin and leader; Mr. Jan Koort, second violin; Mr. Ottokar Novacek, violin, and Mr. Hegner, cellist.

The recent deaths of Tschaikowsky and Gounod have induced Mr. Walter Damrosch to devote the program of the second Sunday concert, November 19, to their memory. All the compositions that evening will be those of Tschaikowsky and Gounod and will include the former's great Suite No. 3, which the composer conducted himself when he was here at the invitation of the Symphony Society during the opening festival at Music Hall.

The Damrosch Saturday matinées, which will be given

at Music Hall by the Symphony Orchestra, will begin Saturday, November 25. A special feature for the first program will be the engagement of Materna and Emil Fischer, who will give with the Symphony Orchestra the entire third act of "Die Walküre." Materna has not been heard in her great part of the "Brunnhilde" since the first season of German opera, 1884-85. Mr. Fischer will sing his part of "Wotan." This act includes the Ride of the Valkyries, "Brunnhilde's" flight from the anger of "Wotan," her punishment, ending with the great fire scene and the slumber music.

The Brooklyn Arions.—The Brooklyn Arion Society, under the direction of Mr. Arthur Claasen, gave their first concert this season in the Amphion Academy last Sunday evening, before an audience that completely filled the house. They were assisted by the Women's Chorus and Mr. Arthur Friedheim. There was also a large orchestra drilled by Mr. Claasen.

The chorus gave a very creditable performance; their tone is fairly well balanced, and they sing with vigor; they have been well rehearsed, and their work showed a familiarity with the music that speaks well for their director and themselves. They gave numbers by Attenhofer, Schmidt, Baldamus, Rheinberger, Gall, Koschat and Parke.

The Women's Chorus has only been in existence a few months, and the result is very satisfactory, though it is as yet crude; the sopranos are very weak at times, and show a tendency to flat their upper notes. However, they have made a good beginning.

Mr. Friedheim played Weber's "Concertstück" in a scholarly manner, and later gave two Liszt numbers.

The Ancient Chevalier.—Chevalier de Kontski, who some time ago was picked up by the musicians in town and made a lion of on account of his intimate connection with the Hohenzollern family of Germany as pianist, has "done" certain of his musical confrères in this city, and in accordance with the theme of that classic romanza, "Do My Huckleberry," has done his friends good. The chevalier had heard in his far off home on the Hohenzollern homestead that the musicians of San Francisco were thoroughly devoted to art; that they were ready with their united hands and hearts to assist in the elevation of musical art in particular at 5 per rehearse and 8 per symph. Accordingly Mr. de Chevalier d'Industrie—beg pardon, De Kontski—came here to do as much—and as many—as he possibly could for the advancement of music. His stay was necessarily a brief one, though it included a tour of several interior and Southern towns under the management of Albert Marks, who, in company with Valleau & Peterson, printers, and Armstrong, lithographer, object to being done brown by Kontski's departure for Japan. It is pleasant to be able to chronicle the fact that several of the musicians, whose union protects such men as Kontski, have been done good by this artistic huckleberry.—San Francisco "Music and Drama."

Riesberg Students' Musicales.—The seventeenth and eighteenth musicales by pupils of Mr. Riesberg, of Buffalo, occurred on November 3 and November 9, in his studio at 639 Main street, the following players appearing: Misses Clara Ball, Rosa Cohn, C. Pearl Collinson, Rose David, Clara Graebe, Isabella Gibson, Emma Hoeffler, Ida Lichtenstein, May Manser, Laura Mensch, Elizabeth McDermott, Mabel Riegel, Millicent Sage, Kate Stuhlmiller, Laura Willgansz, Maggie Wolter; Messrs. Wayne Abbott, Arthur Barrow, Bruce Kerr, Charles W. Laewen.

Newark Church Choirs.—Some enterprising choirmasters in the Newark churches are giving added interest to the evening services at their churches by the introduction of well-known New York soloists. At the Rosseville Avenue Presbyterian Church such singers as Miss Kathryn

Hilke, Dr. Carl Martin and Frederick Jameson are frequently heard. Miss Ruth Thompson and Grant Odell were the soloists last Sunday week under Mr. Henry Duncklee.

Pittsburg Faculty Concert.—Members of the faculty of the Curry Conservatory of Music, at Pittsburg, gave their first concert this season on Monday evening of last week. An interesting feature of the program was the larghetto from Ad. M. Foerster's trio in C minor, in which the composer was assisted by Messrs. Rotheider and Ruhe. Mrs. Lemmer-Stucky and Messrs. Archer and Edstrom also appeared.

Musin's Triumphal Tour.—Ovide Musin, the violinist has returned to the States with his concert company after a very successful tour through Canada. The Musin always plays to packed houses in the principal cities, and this tour was no exception. He received ovations everywhere, and from four to six recalls after each selection.

The critics pronounced his company to be the finest combination of artists which had ever toured the Provinces. Musin has played six concerts every week since October 9.

Reeves' Triumphal Return.—Reeves, who resigned the leadership of Gilmore's Band in order to return to his first love, the American Band of Providence, was given a rousing reception at that city on November 8. A reception was tendered him at Music Hall, which was attended by the Governor and his staff and the various municipal officers. A reception was also tendered him by the Providence Press Club. His return was a veritable triumph.

Beethoven String Quartet.—The Beethoven String Quartet will give its concerts this season in the Mendelssohn Glee Club Hall, 119 West Fortieth street. The first concert is to be given on Thursday evening, November 23, when this program will be given:

Quartet, op. 161, in G major.....Schubert
Cavatina.....A. De Castillon
Menuetto.....Godard
Quintet, op. 5, in B flat major, for piano and strings.....Sgambati

Mrs. Dannreuther will play the piano part in the quintet.

Another Ashforth Pupil.—Another has been added to the already long list of pupils of Mrs. Frida de G. Ashforth who have attained great successes. This time Miss Downs, who sang at a Brooklyn charity concert on November 5. The Brooklyn "Citizen" comments as follows:

The program opened with "Nymphe et Sylvaine," by Bemberg, accurately read and delightfully vocalized by Miss Downs, who possesses a voice of phenomenal range. Miss Downs' compass extends from upper E flat to C below the line without a perceptible break. Her articulation is distinct and her intonation as near perfect as may be. In her second solo, "Vilanelle," she disclosed vocal training which reflected great credit upon her instructors. She was loudly and deservedly applauded and encored.

Miss Susie Bowers.—Miss Susie Bowers, a pupil of Schradieck, with whom she has been studying for five years, has arrived here, and will probably be heard in concerts where violin playing is acceptable.

WANTED.—A soprano soloist, pupil of P. A. Rivarde, desires a position in church choir; highest credentials given. Address L. L., New York, MUSICAL COURIER.

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A Well Founded Claim.—In all the announcements of the posthumous work of P. Cornelius, "Günther," appeared the words "Completed and orchestrated by Dr. E. Lassen." The friends of the late composer Charles Hofbauer protested against this, saying that Lassen's work was merely orchestration. Inquiry shows the claim to be well founded. Most of the additions made by Mr. Lassen were from notes found in Cornelius' papers, and the work of Hofbauer. Mr. Lassen, whose good faith cannot be doubted, never supposed that these notes were by anyone but Cornelius. He has withdrawn his score from the public.

Saint-Saëns.—Mr. Saint-Saëns, who loves to disappear, has gone to Algiers to pass the winter.

A Schubert Bund.—Several of the Berlin male singing societies have united to form a Schubert Bund under the directorship of Edwin Scholz.

Barcelona.—At the Eldorado, "Barcelona," a "jeu comique," music by Chapi, has been successful. It is in one act and three tableaux.

A Royal Order.—Queen Victoria has commanded Mr. Tosti to write two little salon operas, to be played by the princesses and others at court.

Van Zandt.—The negotiations between Miss Van Zandt and Mr. Carvalho are finally broken off. The difficulty was about the number of performances.

Sivori.—According to last report Sivori is recuperating, and it is hoped will soon be in a condition to go to his native city, Genoa, to effect a complete restoration of his health.

D'Albert's Second Opera.—D'Albert has completed even to the instrumentation a second opera. The subject is of a tragic nature and the performance will occupy a whole evening.

Tinel.—Tinel's "Franciscus" will be rendered in Berlin this season on November 6. Nicolaos Rothmühl takes the title part.

Over a Century.—The following works have been represented over 100 times at the Opéra Comique, Paris, since 1880:

"Jean de Nivelle" (March 8, 1880).....	106
"L'Amour Médecin" (December 20, 1880).....	113
"Les Costes d'Hoffmann" (February 10, 1881).....	131
"Lakme" (April 14, 1881).....	173
"Manon" (January 10, 1881).....	201
"Le Roi d'Ys" (May 7, 1881).....	153
"Eccliarmonde" (May 15, 1881).....	100

Mr. Lucas in Paris.—Mr. Clarence Lucas, who furnishes the "Occasional London Letter" to THE MUSICAL COURIER, visited Paris to see the Russian fêtes. He may tell us something of Parisian musical affairs in his next letter.

Memorial Tablets.—The London Society of Musicians have had designed a memorial tablet to mark the houses where eminent musicians have died. Three of these, indicating the death place of Sterndale Bennett, Weber, and G. A. Macfarren, have just been fixed.

A Good Reform.—The London Royal Academy of Music authorities have followed the example of the Guildhall School people, and have chosen for study by the students during the coming season works in the living repertory. The first act of "Die Meistersinger" will perhaps be rather a starter, but the list also includes "Pagliacci," Gounod's "Pet Dove," otherwise "La Colombe," and "Philémon et Baucis." The Guildhall School authorities have selected "Philémon," "Cavalleria Rusticana," "Carmen" and "Faust," and although not a solitary rehearsal has yet been held the first two operas are to be given about six weeks hence. The old plan of wasting the time of the students in the study of music of a bygone repertory, which they would never be called upon to sing in public life, or of compositions by professors of the institution, is now thoroughly exploded. Of course we shall hear the usual outcry that the students subject themselves to comparison with the great operatic artists, but inasmuch as conscientious critics would by no means dream of judging them save as students, this objection clearly ought not to apply.—"Figaro."

Leschetizky System.—John Hullah left a daughter, Annette, who has for some years been studying under Leschetizky at Vienna, the teacher of Mrs. Essipoff and

Mr. Paderewski. Miss Hullah has now returned to London, and she will probably soon be heard at one or other of the prominent concerts. She likewise proposes to teach—of course upon the Leschetizky system, of which she is the only prominent professor in London, and besides finishing pupils on her own account she will prepare them for further study under her celebrated master at Vienna.

Milan.—The Dal Verme Theatre has begun to rehearse a new opera by Majani, "Il Cavaliere d'Amore," a work "crowned" at the last Sonzogno competition. The Alhambra will open with a new opera by a German composer, Moritz Jaffé, of Berlin, entitled "Edwige di Suevia." It is reported that Sonzogno will buy the Canobbiana and rebuild it on the model of the Costanzi, at Rome.

Anniversaries.—October 1 Julins Kosleck, of the Berlin High School of Music, celebrated his fiftieth year of service and retired. October 18 Professor Faisst, of Stuttgart, his seventieth birthday. October 16 the City Theatre of Bremen celebrated its fiftieth year.

Judic.—According to the Paris "Figaro," Mrs. Anne Judic has abandoned the theatre and returned to the Eldorado, the Café Concert, where her career began.

Munich.—The Munich Philharmonic Orchestra, established by Dr. Kaim, gave its first concert under the direction of Mr. Winderstein, October 15. In addition to the director, Krasselt and Stavenhagen appeared as soloists.

Henri Marteau's Repertoire.—In a letter recently written by Henri Marteau, the French violinist, to his manager, Mr. Rudolph Aronson, Mr. Marteau says: "I have been working very hard all summer and have added the following compositions to my répertoire, all of which I hope to present during this season: Brahms concerto, op. 77; Dvorák concerto, op. 58; Wieniawski concerto, op. 22; Scotch fantaisie, Max Bruch, op. 46; Introduction et Rondo Capriccioso, Saint-Saëns; Second Polonoise and Fantaisie sur Faust, by Wieniawski; Capriccio, by Niels W. Gade; Parsifal—Paraphrase—Wagner—Willehalm; Meditation, by Massenet." Mr. Marteau's répertoire now numbers 134 pieces.

During his recent tournée through Germany he was presented with a miniature gold violin studded with brilliants, a facsimile of his famous "Maggini."

A New American Soprano.—Miss Inez Robbins, a pupil of Mrs. Desirée-Artôt, made her début at a symphony concert in Baden-Baden on October 4. Dr. Richard Pohl, the eminent critic, writes warmly of the beauty of her voice, its extensive range and her admirable method. Her success with the public was immediate and spontaneous.

Berlin's New Gavot Lanciers.—Berlin, October 20.—Eight members of the Royal Playhouse Company gave a private performance of a new dance on the Opera House stage last Friday for the exclusive benefit of Emperor William. The only person present with the Emperor was Adjutant Hochberg.

The dance is something like a modernized gavot. It is danced by four couples, and the figures are taken from the ordinary quadrille, lanciers and contredanse. The dancers walk with a gavot step. The Emperor was charmed with the performance, and ordered that the dance be introduced at court under the name of "gavot lanciers," to replace the old court quadrille. The gavot lanciers is expected therefore to be the most popular dance in Berlin during the coming season.

C. M. Vet.—At a recent entertainment in Paris Mr. C. M. Vet won warm praise by his brilliant performance on the violin. One of the Parisian dailies says:

A selection for the violin, Sarasate's "Spanish Dance," was played by the violinist, Mr. C. M. Vet, who was received with bravos and had to respond to encores by playing a romanza by Schumann.

Balfe a Plaintiff.—Michael Balfe, son of the well-known composer, has recovered in the London courts £200 damages against the newspaper "Society" for publishing a letter asserting that he was a faithless husband and an illegitimate son.

The Queen Will Command.—The Queen will command that Gounod's "Faust" be given at Windsor on November 30, with Albani as "Marguerite" and Davies as "Faust."

Gounod's Posthumous Opera.—Paris, November 1.—All Saints' Day has been observed as usual since early this morning. Thousands visited Gounod's tomb and buried it deep with flowers. Several newspapers say that Gounod left among his unpublished works a typical opera, entitled "Maitre Pierre," libretto by Louis Gallet. The legend of Heloise and "Abelard" is the basis of the story.

The work is said to have been offered to the Opéra Comique and to have been rejected as unsuitable.—"Journal."

Dory Boeckler and Carnot.—At a late concert in honor of President Carnot, Miss Dory Boeckler sang a German song, and the President congratulated her on her performance and her resolution to sing it in German. "But I am a German," she replied. "I am all the more pleased to hear you," he replied, "and to see that you are not ashamed of your nationality." This last sentence of Presi-

dent Carnot may be pondered with advantage by the host of German artists in Paris, who call themselves Americans or Alsaciens.

La Scala.—The winter season at La Scala, Milan, begins December 26 with the "Valkyrie," not with Franchetti's "Flor d'Alpi."

Oxilia.—The tenor Oxilia, who has been for some years unable to sing in public owing to some throat trouble, will reappear in Verdi's "Luisa Muller" in Milan.

Moritz Jaffé.—Two new operas by the Berlin composer Jaffé, "La Duchessa di Suevia" and "Reta di Alabruna," were announced for production at the Alhambra Theatre, Milan.

Another Prize.—The Regent of Bavaria offers a prize of 4,000 marks for the best unpublished German opera, to be sent in to the Munich Opera House within a year.

Christopher Columbus.—Franchetti's opera, "Christopher Columbus," was not a success when produced at Hamburg last week. The text is merely a series of scenes loosely strung together; the music is mere routine work. It lacks dramatic verve and characteristic expression of ideas. The best moment is the end of the second act.

Buda Pesth.—The name day of Francis Joseph was celebrated at Buda Pesth by the production of a grand ballet, "The Treasure of Danos," music by F. X. Szabo. It is a kind of symphonic poem with a pantomimic annex, a novel and very wearisome style of work, marked by lack of invention, but good technic. The choreographic part was very old fashioned.

Copenhagen.—Tschaikowsky's one act opera "Iolanthe" was given with great success at the Royal Theatre, Copenhagen, lately.

Wiesbaden.—The intendant of the Royal Theatre, Mr. Adelon, has taken his leave of the theatre in the seventy-first year of his age. He held office since 1870.

Laura Friedmann.—Miss L. Friedmann, for ten years coloratura singer at the Court Theatre, Dresden, ended her engagement October 1.

Lederer.—Georg Lederer, of Zurich, began October 6 his twenty-fifth year of activity. He commenced his career at Magdeburg, and then was at the Berlin Opera House, Hamburg, Schwerin and Leipsic; in this latter city he remained twelve years, and distinguished himself as a Wagner singer.

The Ruby.—The German critics and press are unanimous in praising D'Albert's first opera, "The Ruby," of which a full account may be found in our Leipsic letter of last week.

Hero and Leander.—The theatre of the Chat Noir, Paris, is rehearsing a new opera by Edmond Harcourt, "Hero et Leandre," three acts and twenty-two tableaux, music by Messrs. Paul and Lucien Hillemacher.

Receipts in Paris.—The opera took in 19,118 francs with "Lohengrin" and the Opéra Comique 6,082 with the "Barber of Seville."

Concerts at Berlin.—The concert season promises to be terrible. In the Singakademie and Philharmonic 300 concerts will be given; the concert house has all its days engaged; concerts elsewhere are estimated at 100. Total for the season, 900.

Tristan und Isolde.—The cast of "Tristan" at the Paris Opéra this winter will be "Tristan," Saleza; "Kurwenal," Renaud; "Marke," Delmas, and "Isolde," Miss Breval; "Brangäne," Deschamps.

Le Diner de Pierlot.—The new opera by Ch. L. Hess continues to be as popular at the Opéra Comique, Paris, as on its first production.

Mendelssohn-Bartholdy Prize.—The Mendelssohn-Bartholdy scholar for this year for composers has been given to Carl Thiel, of the Institute for Church Music, Berlin, and for performers to Rud. Lentz, teacher in the High School for Music in Berlin.

A New Venture.—The enterprise which Mr. John Hollingshead has started at the Princess' Theatre, London, is of a decidedly novel character. Opera with "go as

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you please" tickets at 2 shillings—those who "go as they please" being practically "rovers"—is of itself something new. Before Christmas, too, Mr. Hollingshead has it in contemplation to produce English versions of Mascagni's "Cavalleria Rusticana," which of course would pay very well, and Suppé's "Beautiful Galatea," a singspiel very popular in Germany. Also, it is reported that he proposes to revive Händel's "Rinaldo" and Arne's "Artaxerxes."

Edenfeld.—Miss Paula Edenfeld, of Stuttgart, is engaged for the Keim symphony concert at Munich, November 16, and for concerts at Steinway Hall, London, in December.

Helene Heermann.—The death is announced of Helene Heermann in her forty-eighth year, well known as a distinguished virtuoso on the harp. She married Mr. A. Rommel of London, and their home was an interesting centre for German artists.

Gounod's "Faust."—In the London "Figaro" Cherubino writes: "'Faust' at first was a quasi-failure in Paris, and as in the analogous case of 'Carmen' it was not till after its success in other countries that it was really taken up by Parisians. English managers were similarly apathetic. The late Mr. Gye was of opinion that nothing but the 'Waltz' and the 'Soldiers Chorus' were worth saving, and he frankly declined to produce it. Messrs. Chappell bought it, it is said, by accident. A member of their firm had gone to Paris to purchase another work and 'Faust' was thrown in by Mr. Choudens, the publisher, for, it is stated, the modest sum of £40. So little did the firm or anyone else think that the opera had any chance that the performing copyright was never registered and 'Faust' became in the public domain."

Handel at the Crystal Palace.—In all probability the principal artists for the Händel Festival at the Crystal Palace, London, next year will include Mesdames Albani, Anna Williams, Hilda Wilson and Marian McKenzie; Messrs. Lloyd, Ben Davies, Santley and Plunket Greene. Mr. Manns will, of course, conduct, and a heavy contingent of leading choristers from the provinces will take part. The dates fixed are June 22d for the rehearsal day, and the following Monday, Wednesday and Saturday for the "Messiah" selection and "Israel in Egypt."

Brussels.—Levi and Weingartner will conduct several of the six Popular Concerts to be given in Brussels during the winter. Among other works, the revival of Wagner's "Das Liebesmahl der Apostel" is promised.

Amalia Joachim.—Mrs. Amalia Joachim has commenced her cycus of Volkslieder concerts at the Berlin Philharmonie. The lieder are representative of all countries, and at the first concert she sang three Flemish, nine English, Scotch, Irish and Welsh songs, and then some French, Italian and Spanish. The songs have been published in the "International Liederbuch" of H. Reimann.

Unauthorized.—The Danish composer, Mr. Enna, has written a letter to the Berlin *Tidende*, stating that the music sellers, Mr. Henning, of Copenhagen, and Mr. Hofmeister, of Leipsic, have, "behind his back, published his last opera, 'Kleopatra,' and that the piano score is so faulty that of 180 pages only eight pages are right." The edition published by Messrs. Breitkopf & Härtel is the only authorized one.

Everybody Decorated.—The late Duke Ernest, of Saxe-Coburg-Gotha, signed a decree conferring titles and decorations to all the artists who took part in the recent representations at the theatre at Gotha.

Will Play Six Concertos.—The violinist, Halir, of Weimar, will give, early in October, two concerts at the Gewandhaus, Leipsic, where he will perform six of the most celebrated concertos by Beethoven, Brahms, Paganini, Spohr, Tschaikowski and Lalo.

Melba's Stimulants.—Nervousness never troubles Mrs. Melba, the great singer, even on a "first night." "The greater and the more distinguished the audience," she says, "the more stimulated and braced I feel. There is something that responds to the exigency of the occasion."

Nautical Pitch.—One day, while his apparatus for deep sea soundings by means of steel piano wire was being constructed, Lord Kelvin entered Mr. White's shop in Glasgow along with the great Dr. Joule, celebrated for his determination of the mechanical equivalent of heat. Joule's attention was called to a bundle of the piano wire lying in the shop, and Thomson explained that he intended it for "sounding purposes." "What note?" innocently inquired Joule, and was promptly answered, "The deep C."

Mannheim.—A one act opera, "Erlöst," by Franz Curti, was produced at the Court Theatre, Mannheim, on November 3, and in January "Hertha," by the same composer, will be produced.

Another Prodigy.—At Amsterdam a nine years old violinist, Bronislaw Hubermann, who is said to be a pupil of Joachim, is creating a furor.

Stuttgart.—The Stuttgart Court Theatre will during next month produce a new opera by Ferdinand Langer. Its title is "Der Pfeifer von Hardt" ("The Piper of Hardt"), and the plot is founded on Hauff's novel "Lich-

enstein," in which the said piper plays an important and most sympathetic part. The same work will also be produced at Mannheim, where the composer is Court conductor.

Uzès.—Mr. Jules Uzès, the French composer and pianist, was thrown from his horse October 21 and killed.

Brunswick.—"Die Brautmarkt zu Hirn" is the title of a new one act opera by Bogumil Zepler, just produced successfully at the Court Theatre, Brunswick.

Dehn.—Bruno Dehn is the name of a newly discovered tenor. His education will be completed at the expense of the management of the Berlin Opera House, where is correpito.

Paris.—At the Paris Opéra Comique two one act operas—"Le Diner de Pierrot," by Ch. L. Hess, and "Madame Rose," by Antoine Banès—were produced, for the first time, on September 25. The former is well spoken of as a refined, graceful and charmingly orchestrated little work, which promises well for the composer's future efforts. Mr. Banès, on the other hand, seems to follow Mascagni's and the Norwegian Schjelderup's plan of illustrating a simple, homely plot with all the resources of the modern orchestra.

Emil Bare.—The violinist Emil Baré, of Cologne, who appeared October 27 at the Berlin Singakademie, is praised highly by the Berlin "Courier" as possessing a brilliant technic and beautiful tone. He played the D minor concerto of Vieuxtemps, a new concerto by G. Holländer, and a concerto allegro in D major by Paganini.

Gustav Engel.—The musical critic of the "Vossische Zeitung," Mr. Gustav Engel, has just completed his seventieth year. He is a native of Königsberg and studied under Kotzolt and Teschner, with composition under A. B. Marx. He had a good tenor voice and sang in concert for some time, till he became a teacher in the Kullak Conservatory. From 1853 to 1861 he was critic on "Spener's Journal," and from 1861 to the present time on the "Voss Journal." He became in 1874 a teacher in the Hoch Schule für Musik. His list of pupils comprises Franz Krolop, Bultz, Gillmeister, Miss Malten, Mrs. Finkenstein, Miss Friedmann, &c.

The Harcourt Concerts, Paris.—The Harcourt concerts began November 5. They consist of a series of twenty grand Sunday afternoon concerts, twenty Wednesday evening concerts and twenty Popular Concerts on Sunday evenings. Mr. Gustav Doret will conduct on Wednesdays. Mr. E. Gigout will give a series of organ performances and Arthur Pougin will lecture on French music since Lally, with illustrations.

Leipsic.—The Riedel Society, under Director Kretzschmar, will perform this season Berlioz' "Requiem," Beethoven's "Messe Solennelle," Händel's "Deborah," and will give a concert specially devoted to works a capella of the old Neapolitan school.

Januschowsky in Vienna.—During this and next month a cyclic performance of Richard Wagner's works will be given at the Court Opera House, in Vienna. Director Jahn has arranged the following dates for the respective performances: November 12, "Rienzi;" November 17, "The Flying Dutchman;" November 23, "Tannhäuser;" November 26, "Lohengrin;" December 2, "Tristan and Isolde;" December 7, "Die Meistersinger von Nürnberg;" December 12, "Das Rheingold;" December 21, "Die Walküre;" December 27, "Siegfried;" December 30, "Die Götterdämmerung." Georgine von Januschowsky will sing "Isolde" and "Brünnhilde" in "Die Walküre," "Siegfried" and "Die Götterdämmerung" in these performances.

Gounod's Last Work.—It is asserted that the last work written by Gounod was an "Ave Maria," on September 30 last, for his daughter's birthday.

Miss Gerardy.—Therese Gerardy, a younger sister of Jean Gerardy, will make her début as a pianist at St. James' Hall, London, on November 21. The young lady studied under her father, a professor at the Liège Conservatoire, and she is said to be a pianist of great talent.

Copenhagen.—The Grieg concert given October 28 formed the great event of the music season at Copenhagen. The composer conducted in person and produced a grand new orchestral work, "Sigurd Jorsalafar," which is described as one of the master's greatest creations. Theresa Carreño was the pianist, Mrs. Golbranson sang, and after the concert the orchestra gave the composer a fanfare.

Siegfried Wagner.—Mr. Hermann Wolff has engaged Siegfried Wagner to conduct at one of the Hamburg subscription concerts.

Tschaikowsky in London.—Paderewski's many fair admirers in New York will read with interest the following account of the great performer's recent appearance in London. It is taken from the London "Daily News" of November 1:

"The crowded state of St. James' Hall during Mr. Paderewski's piano recital yesterday amply showed that the popularity of the great Polish pianist has not abated in the slightest. A few of his more enthusiastic admirers, as we learn, even assembled at the doors at a very early hour in the morning, although their waiting was in vain, as some

days before the performance took place every seat, both reserved and unreserved, had been quite sold out. No doubt the interest felt in the concert yesterday was enhanced by the fact that it was the only recital which Mr. Paderewski will give in London this autumn.

The program was drawn up to please varied tastes, and included Beethoven's sonata in D minor, a group of Chopin pieces, a set of somewhat abstruse Paderewski variations on "Home, Sweet Home," which he has just composed, Rubinstein's immensely difficult valse caprice, and Liszt's thirteenth Hungarian rhapsody.

Then ensued a repetition of the absurd scene, which has now almost become customary at the Paderewski recitals. The audience, who had unsuccessfully tried to secure an encore after the valse caprice, recalled the performer several times, until eventually he sat down and played one of Schumann's "Nachtstücke."

Further recalls brought him on again to play another rhapsody, and then, as it was late in the afternoon, some of the lights were turned out, in token that no more extra pieces would be granted.

Indeed, after two and a half hours of such music, even Mr. Paderewski must have been exhausted.—"Recorder."

Melba Honored.—Stockholm, November 19.—King Oscar has decorated Melba, the opera singer, with the gold medal for Art and Science.

"Signa" Produced at Last.—Milan, November 12, 1893.—"Signa," a new opera, by Mr. F. H. Cowen, the English composer, was produced here this evening in the Teatro del Verme. The libretto is based upon Onida's novel of the same name. The opera was highly successful. Mr. Cowen was called before the curtain six times at the end of the first act. The second act elicited the loudest applause.

This is the first time the work of a living English composer has been brought out in Italy.—"Herald."

Married.—Mr. Leon Richault, the well-known music publisher of Paris, France, has been married to Miss Aimée Périn, of Plailly, on October 5. Mr. Richault is fifty-five, but a little thing like that does not interfere in France.

Discord.—At Buda-Pesth the husband of the singer Felicia Kaschowska insulted the husband of the singer Countess Vasquez, accusing him of having hissed the Kaschowska. The director of the Opera House has in consequence of the disturbance refused to make a permanent engagement with Kaschowska.

Famous Pianists.—A volume entitled "Famous Pianists of the Past and Present" has just been published at Leipsic. It contains 116 biographies and 114 portraits, and is a companion to the violin book of last year.

The New Gewandhaus.—Two tablets have been placed on the staircase of the new concert hall with the dates of the beginning and completion of the building, the names of the committee, the architect, builder, painter, &c. In the foyer is a marble statue by Arthur Trebst, "The Muse of Music," a tablet containing the names of the directors of the Concert Society, and another with the names of the conductors:

Doles, Johann Friedr., 1749-1744.
Hiller, Johann, Adam, 1768-1785.
Schicht, Johann Gottfr., 1785-1810.
Scholz, Johann Ph. Christ., 1810-1837.
Pohlens, Christian August, 1837-1855.
Mendelssohn-Bartholdy, Felix, 1835-1847.
Hiller, Ferdinand, 1843-1844.
Gade, Niels W., 1844-1848.
Rietz, Julius, 1848-1860.
Reinecke, Dr. Carl Heinr. C., 1860.

Leoncavallo's "The Medici."—Milan, November 9, 1893.—Leoncavallo's new opera, "The Medici," was produced this evening at the Theatre Dal Verme. The first act is idyllic and melodious. The audience applauded repeatedly, encoring the tenor air and twice calling the composer before the curtain.

The second act was weaker, but Mr. Tamagno's marvelous tenor voice kept it from failure.

The third act is the best one, and the composer was obliged to respond to many calls. A flower song and the finale were encored with a great show of enthusiasm.

The fourth act, although strong, was somewhat less feebly received.

Altogether the opera is sombre, despite the fact that many numbers are very dramatic and effective, and are permeated with flowing melody. The influence of Wagner dominates the orchestration.—"Herald."

Tschaikowsky's Obsequies.—St. Petersburg, November 9, 1893.—The funeral of Tschaikowsky, the composer, was held to-day. An imposing procession followed the body. Deputations from 100 musical societies and from many public offices and associations walked in line from the composer's house to the Maria Theatre, and thence to the Kazan Cathedral, where the body was blessed. From the cathedral the body was taken to the Alexander Newsky Monastery for interment.

Many officials from the Imperial household and Government departments walked in the procession. As the line passed the Opera House the principal singers in the Czar's Opera Company joined it. Carriages containing seventeen silver wreaths and 160 floral pieces followed the procession.—"Herald."

Gounod's Funeral.

[SPECIAL TO THE MUSICAL COURIER.]

PARIS, October 27, 1890.

I HAVE just come from poor Gounod's funeral, and am full of enthusiasm for the way in which France has honored her illustrious son. The arrangements were superb, and everything in the way of grandeur that could be accorded a ceremony so sad and solemn was done.

The Madeleine was draped in black, edged with ermine and with silver fringe, from floor to ceiling, and under the second dome an enormous catafalque in black and silver was raised to receive the coffin. Over this was suspended from the centre of the ceiling four wide bands of black, about 2 yards wide, which were edged with silver and fastened to the four pillars on either side.

The effect of the draping was superb. Over each of the chapels there was placed a wreath of immortelles and palms, with the letter G in the centre, and at various points in the different galleries scrolls in black with silver lettering recorded the names of the composer's works. At the last moment, in fact just when I was beginning to question the taste of this, I saw workmen lower a palm leaf over these, which hid them partly from view, and later I learned that it had been done at the instance of M. le Curé.

At the four corners of the catafalque stood four statues of angels, in solid silver about four feet high, holding the cenotaph, and six massive lamps of silver burning a large green light were placed on each side of the catafalque, the two in the centre being raised higher than the others.

Down the aisle of the church—three on each side—six other massive lamps of some metal, looking like silver and at least 10 feet high, burned the same greenish flame, and the entire church was brilliantly illuminated, some hundreds of candles burning on the altar, and at least 200 tapers by the coffin.

It was a wonderful scene. The vast reverent crowds, the beautiful church, the slow, subdued tone of the organ floating from above, and the thousands of lights against the sombre black and silver of the draperies.

The only entrance to the church was by invitation, large bodies of police and soldiers guarding every entrance, but by 12 o'clock every square inch of the church, except that portion reserved for the clergy, delegates and the family, was taken up by one vast crowd.

At 12 Saint-Saëns, who presided at one of the organs—Mr. Theodore Dubois, organist of the Madeleine, having charge of the other—began to play selections from the "Redemption" and "Mors et Vita" of Gounod. But it was nearly half past 12 when the gigantic wreaths were brought up the aisle and deposited around the catafalque. Then came the Curé and assistant priest, followed by the pall bearers, Messrs. Poncarré, Ambroise Thomas, Victorien Sardou, Gérôme, Bertrand, Carvalho, Ernest Reyer and Jules Barbier. The orders of the dead composer were placed on two cushions covered by crêpe, and immediately after the coffin, borne by eight men, the son and grandson with the immediate relatives followed. Then came the representatives of Mr. Carnot, of Queen Victoria and various other royalties, and of the Senate, Army, Beaux Arts, Institut de France, Conservatoire and Opéra.

The mass was not chanted, by Gounod's express wish, consequently by 1 o'clock the ceremony was over and the coffin carried to the porch of the church. Here funeral orations were delivered by Mr. Poncarré, Ministre de l'Instruction Publique; by Mr. Gérôme, for the Académie des Beaux Arts; by Mr. Ambroise Thomas, for the Conservatoire; by Mr. Jules Barbier, for the Société des Auteurs et Compositeurs de Musique; by Mr. Gailhard, for the Académie Nationale de Musique (the Opéra); by Mr. Saint-Saëns, for La Musique Française; by Mr. Carvalho, for the Théâtre de l'Opéra Comique, and by Mr. Laurent, for the Sociétés Orphéoniques.

As the mortal remains of Gounod left the church military honors were accorded the dead composer. Then the four funeral cars containing the wreaths started, followed by the bier, drawn by six horses caparisoned with black and silver. The bier was simple in the extreme. It had five bunches of black plumes on the top, and at each corner palm leaves were fastened at the sides. Chopin's "Funeral March" was played by the Military Band stationed in the Rue Royale, as the cortège passed slowly among a crowd of at least thousands. For two hours the traffic was completely blocked, and it was late in the evening when Gounod was at last laid to rest in his family burial vault at Auteuil.

On the day previous to the funeral the body had been brought from St. Cloud to the composer's magnificent hotel in the Place Malesherbes. Here it was laid in state in the study, and was visited by thousands during the day.

When Gounod returned from England and definitely settled in Paris he commenced to embellish the magnificent house which he owned, and it is now one of the sights of Paris. Some magnificent frescoes in life size of the Nine Muses, adorn the walls of the staircase and the whole place bears the impress of taste, refinement and wealth.

Gounod's study had been converted into a sort of chapel to receive the body, but along the corridors the hundreds of wreaths were arranged, that from Queen Victoria,

Adelina Patti, and the Comtesse de Paris being conspicuously placed, and Queen Victoria's autograph struck the eye at once with the words "En témoignage et admiration pour le grand compositeur de la part de la reine de la Grande-Bretagne et de l'Irlande," covering the black bordered card in the Queen's well-known bold, irregular and feminine handwriting.

Entering the study one found to the right at the far end the organ; this was half draped by a curtain of black edged with silver, and before the organ stood the coffin on a raised dais covered by a velvet pall, on which were placed countless lights and flowers. All around were the thousands of books lining the walls, and by the window the writing table which Gounod used in composing.

As I came down the grand staircase with the exquisite frescoes before me, it seemed hard to believe the maestro dead; hard to think that the strains of the organ worked by his fingers would never more echo through the place, or that the gay, genial face musical Paris loved so well would not come from among the flowers and plants in the conservatory, and Gounod greet his friends as of old.

Gounod has not been taken from us before his time, neither has he left his work unfinished; but his loss will be none the less felt, for his counsel was ever to be had—willingly given too—to the youth of musical France, and high above the heads of all he held aloft the torch of truth and beauty in the art he loved.

Requiescat in pace.

ALEX. McARTHUR.

Special from Paris.

PARIS, October 27, 1890.

LAST week when I wrote from London I had no idea whatever of coming to Paris. Here I am, however, thanks to the attractions of the festivities over the visit of the Russian fleet, the funeral services for Le Maréchal de MacMahon and M. Gounod, and the shortness of the journey, which requires less of an outlay in time and money than a trip from New York to Buffalo does. I have been amply repaid; not merely by the crowds and animation of Paris. A Londoner need not leave home for that. It is the splendor of the city and the magnificence of the decorations that make a sight not to be found elsewhere. Everything here for the last few days has been in honor of the Russians. On Sunday afternoon Colonne conducted his superb orchestra through a program almost exclusively Russian, comprising the names of Rimsky-Korsakoff, Glazounof, Balakiref and Tchaikowsky. The concert finished with "La Marseillaise," and the national hymn of Russia.

The military bands of the northern visitors are not of a very high order.

The great event in the musical world this week, however, is the funeral of Gounod. The deceased composer's remains were brought in from the vault at St. Cloud yesterday (Thursday) morning and placed in the city residence of the musician till to-day. At 10 o'clock the procession began to form in the Boulevard Malesherbes. At 11 we wended our way to the Madeleine Church, where the religious ceremony, assisted by some of the artists from the Opéra, took place at midday. Then the body was carried to its last resting place in the cemetery at Auteuil, where the Gounod family vault is situated. There was some talk of holding the ceremony in the Cathedral of Paris, Notre Dame. The Madeleine is the richest and most fashionable church in Paris, while Notre Dame is about the poorest. In fact, the organist of Notre Dame does not receive a salary, but is paid for his services as he is required. Theodore Dubois, the organist of the Madeleine, gave up his post to-day to Camille Saint-Saëns, who was a most intimate friend of Gounod. It seems that Gounod requested that only plain chant be sung at his funeral. But the Government thought that some additional music would not be inappropriate.

The newspapers are doing their best to rake up all sorts of anecdotes relating to Gounod. Many of them of course are older than the man on whom they are founded, some of them even dating as far back as the primitive musician Terpander. Some are good, if not strictly reliable. One day, it is said, Gounod, who often thought of becoming a priest, met Liszt, who had become an abbé. "Ah," said Gounod sadly, "I think I must some day ask you for the name of your tailor." "With pleasure," replied the witty and most unsaint-like Abbé Liszt, "but on condition that you give me the address of Mlle. Marguerite."

I bought a little sheet that was being circulated on the boulevards among the same class of hyper-patriotic individuals who protested against the "Lohengrin" and "Walküre" representations in Paris. The following amusing sentences culled therefrom show the knife blade, edge-like breadth of their culture.

"All Gounod's works reveal not only a sustained and sublime inspiration, but science, harmony, musical scholarship and respect for French art, which raise him far above the dull compositions of your Wagners and such."

Next Sunday (29th) Colonne is giving a program "to the memory of Gounod." The second part will contain only the compositions of the defunct musician.

I called on Marmontel, the great piano teacher. I found him looking very tired from constant teaching. "People

say I ought to give up work, but I cannot. Many of my pupils have retired after years of drudgery, but I am always at it. I am almost seventy-eight now. Gounod was only seventy-five. Ah, my poor friend Gounod! I have known him since he was sixteen. We were fellow students together." Here he was interrupted by a prolonged spell of coughing. "Ah, mon cher Monsieur Lucas, we do not grow young, but old. Adieu! adieu!" I have found it almost impossible to get even a glimpse of my former teacher, Theodore Dubois, so busy is he. But whenever or wheresoever found he is the same affable and unassuming gentleman. No other such stupendous record of musical scholarship has the Conservatory of Paris to show. He took the first prize in harmony to begin with. Next year he gained first prize for fugue; next year, first prize for organ. In 1861 he obtained the grand prize of Rome for musical composition. He is, moreover, a very clever pianist. In America he is probably best known by his "Toccata in G," which by the merest chance I happened to hear when it made its first public appearance on the Madeleine organ, played by Mr. Dubois himself in 1866 or 1867.

I found an old fellow student of mine, George MacMaster, busy preparing ten new compositions for organ, to be published this winter by Le Duc. Mr. MacMaster, though bearing a Scotch name, is French in manner, appearance and musical style. He is "Officier d'Académie," and "Maitre de Chapelle à l'Église Paroissiale d'Argenteuil."

A recently published set of six compositions for grand organ, offertoire, marche nuptiale, communion, épithalame, pastorale, grand chœur, has been meeting with great success in France and in England. Wiegand, the city organist of Sydney, has played them all at his recitals on his gigantic organ. Clarence Eddy, of Chicago, plays them. W. C. Carl, of New York, likes especially the pastorale, which composition, by the way, is remarkable for a passage of triple pedaling. I know of no other similar passage in the whole range of organ music. The best testimonials that Mr. MacMaster has are perhaps the letters he has received from organists and composers. The following letter written and signed by the author of it explains itself:

ALGIERS, January 26, 1892.

DEAR SIR—The piece you have dedicated to me I not only accept, but thank you for the same.

In my mind your prelude is altogether remarkable and of irreproachable structure.

With my best compliments,

CAMILLE SAINT-SAËNS.

I begged for the autograph, but could not obtain it. It is a well-known fact that Saint-Saëns rarely writes his own letters. Mr. MacMaster repeatedly sent compositions to Gounod, but he was never able to get the great composer's autograph. His correspondence would always be done by his secretary.

I saw in a yesterday's paper that Emile Zola began life as a musician. It seems he was second clarinet in an opera house at Aix, and has often blown away at his part in "Fra Diavolo," "Le Postillon de Lonjumeau," "La Dame Blanche."

I have not yet spoken of the Opéra. I shall reserve that till next week. Au revoir!

CLARENCE LUCAS.

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A Visit to Madam Patti.

"BRECON! Change carriages for South Wales!" Stepping along I said to the guard, "Will this train take me to Penwyllt Station?" "Oh, yes," he replied, his face brightening up: "are you going to Penwyllt, sir?" I said, "Yes; I am going down to visit Madam Patti." "Come right this way, sir; come right this way," and he took me to the best compartment on the train. "Everybody in this valley worships the Madam; she is a friend to all, rich and poor," he added. So along the journey at each station he would point out the beautiful bits of scenery and places of interest.

Landing at Penwyllt I was met by the Madam's coachman, the carriage drawn by a pair of dainty sorrel cobs, and started for the castle, which is situated in the beautiful valley of the river Tawe. On approaching the castle the American flag was hoisted, a compliment to her American friend. At the entrance a servant welcomed me and escorted me to my apartments, immediately preparing for dinner, which is held with religious promptness at 7. Dinner announced, on descending the Madam greeted me with a welcome such as she only can give. She was dressed in a delicate blue, with ornaments of turquoise and diamonds, necklace, bracelets, rings, watch, &c., all in keeping with the beauty of her elegant costume.

It would be impossible to describe the repast that followed, everything that could tempt the appetite, both solid and liquid, being most bountifully supplied. The conversation was as sparkling as the dinner, and the good cheer, which was by far the better part of this elegant feast, made a delightful introduction to the palatial home of the goddess of song.

Dinner ended, we adjourned to the billiard room, where we were entertained with music from the wonderful orchestra, which is driven by electricity. The program was varied "to suit the taste," being made up by Signor Nicolini, who during my entire visit showed himself a most genial host. When parts of "Trovatore" or "Faust" or some other opera were introduced, both Madam and the Signor would break out into song such as is never heard on the public stage. Such spontaneous outbursts, straight from the heart, were like a field of meadow larks on a June morning—natural, free, indescribable. It was simply the perfection of the language of the emotions. The Signor, as master of ceremonies, would present now a song, now a waltz, then a spirited march, when the Madam, seizing a billiard cue, the entire company following suit, would march around the spacious room playing soldier with the zest of childhood, the military commands being such as would make any youngster envious. So the evening passed full of enjoyment and mirth, when a dainty bit of spirituousness was offered, the *avant courier* of the refreshing sleep that followed. Good nights were said, and quiet reigned at Craig-y-Nos. The chimes on the castle tower striking the largest hour were the last sounds heard before retiring.

The freedom of the place was "Do as you like."

No rising bell was heard; there was no "breakfast hour," guests being free to rise or remain secluded at will, breakfast for them as well as for hosts being served when and where fancy suited—in the breakfast room, in the conservatory, on the lawn or in one's apartments—the genial hostess proving that she was born under the Declaration of Independence.

The grounds immediately surrounding the castle are several hundred acres in extent and are laid out in one beautiful park, with every variety of scenery, hill, dale, river, brook, lake, flowers, shrubs, trees and fruit in great variety. In one of the greenhouses the artillery plant saluted in imitation of the smoke of cannon. If it is sprinkled when the sun is shining brightly on it the reddish brown buds pop open, showing a white star shaped flower about a quarter of an inch in diameter.

Walking through the grounds I was joined by the Madam, who conducted me to points of interest, among them the conservatory, the refrigerator, kitchen, laundry, electric plant, stable, &c. The gas, electricity and ice used are manufactured on the premises.

While on our walk a touching incident showed the Madam's tenderness of heart. A wounded bird was lying in the walk, and she called "John" to come and take care of it before the dogs should be let out. After lunch, which was served in the conservatory, the Madam took us on a 36 mile drive, when we had an excellent opportunity to see the esteem in which she is held by the peasantry of the neighborhood. Every child in that section knows the sound of the wheels of her carriage, and instinctively rushed out to greet her, the boys respectfully taking off their hats, the girls "dropping a courtesy" in old New England style.

Women appeared at the doors or windows, saluting with handkerchief, towel or apron, while the laborers backed up against the wall and removed their hats, standing respectfully bowed as she passed. One reason for this regard shown the Madam is that when strikes occur or want comes she takes her bag of sovereigns, goes among these poor people as a ministering angel, bringing substantial relief. She also employs a physician to visit anyone who may be

sick or in need of his services. None so poor or needy as to be beneath her ready sympathy. She knows the name of every one of her sixty household servants, a fact which shows her knowledge of and interest in those about her.

Intimating my intention of leaving the castle the next day the Madam said: "You want to see my theatre, don't you?" "Most assuredly," I replied. "Well, you can see it next Friday evening, and not before!" As this was Tuesday afternoon the welcome for several days more appeared to be assured, a treat not even anticipated, but accepted with an inaudible thanksgiving anthem.

Dinner being announced, Madam appeared charmingly dressed in a creamy silk, with jewels of pearls and diamonds—necklace, bracelets, rings, watch, all in harmony. This dinner, as were all the others, was in keeping with that of the preceding day, unsurpassable in every detail that constitutes perfection. The next evening the Madam was dressed in black lace, with necklace and other ornaments exclusively of solitaire diamonds. On another day the toilet was maroon, the ornaments being pigeon blood rubies and diamonds. On another evening the gown was a greenish silk, the ornaments being emeralds and diamonds. To describe these dresses with their tasteful ornamentation would require a disciple of Worth, which I am far from being, except in appreciation and approval.

How swiftly the days flew away! The mornings were spent sauntering in the grounds, fishing with Signor Nicolini, or as fancy dictated; the afternoons riding; the evenings with the orchestrion, excepting Friday evening, the last of the delightful visit. On these afternoon drives neighborly visits were made, the surrounding country being dotted with the residences of many wealthy Londoners and people of note. The pleasure of my stay was heightened by the presence of a French countess, a friend of Madam Patti, who among other accomplishments spoke English fluently.

Friday evening brought a grand finale to this delightful week in the shape of two plays in Patti's theatre, which is in a separate building erected for the purpose, but connected with the castle. It is the most beautiful auditorium I ever saw.

The finishings are most tasteful, in white and gold; the seats are chairs, movable at the pleasure of the sitter; the seating capacity perhaps 300. The one gallery is always open to the peasantry on these occasions, a privilege they gladly accept. The invited audience was composed of the gentry and their friends, who came from miles around. A novel feature in the construction of this theatre is the floor, which when set for a play has a gentle incline toward the stage. When required for dancing or other purposes it is easily raised by hydraulic power to a level with the stage, with which it then forms one continuous floor.

The scenery is in keeping with the rest of the theatre, one of the drop curtains being a representation of Madame Patti as she appears driving the chariot in "Semiramide." All the scenery is the most artistic possible, far nicer than that of the best public theatres.

In addition to the Madam, drafts were made upon friendly neighbors and guests for the *dramatis persona*. The plays chosen for the occasion were entitled "Lady Melford," in which Madame Patti took the leading part, and a comedietta entitled "A Quiet Family," the acting in both being excellent.

After the play an elegant supper was served, at which fifty or more sat down. Feasting, toasts and merriment made the hour pass quickly. As my departure was to be early on Saturday morning adieu became necessary the night before, but previous to leave taking Madam thoughtfully ordered a dainty lunch to be prepared in the morning to cheer the traveler on his return journey the day following. Taking both my hands, she assured me, more fully if possible than on my arrival, of the heartiness of my present welcome, and of that which awaits me on any future visit to the castle. The last words were said, and as the chimes on the castle tower told the early hours of Saturday morning I closed my eyes.

Breakfast was served in my apartments, the carriage was waiting at the hour appointed, and so ended the most enjoyable visit. In due time that lunch basket was opened, and such a lunch! When ordering it Madam had asked me what the wine should be. "Tell me," I said, "what wine will produce such a sweet spirit as you have exhibited to me while your guest, and I will ever drink of the same." I found it Haut Sauterne.

One incident of my visit made an especially pleasant impression on me: the American flag was kept flying during my entire stay. Nothing that could contribute to my comfort was forgotten. Madam Patti's hospitality was charming, and Signor Nicolini's exceedingly thoughtful. His best fishing rod was mine, his favorite walking stick was at my service, and no attention was wanting to make my happiness complete. So passed those immortal days at Craig-y-Nos, the "Rock of the Night," the home of Madam Patti-Nicolini, who is the Gem of the day. What wonder that "Sweet Home" can be sung incomparably by her, who not only makes her own home sweet to all who visit her, but who sweetens so many homes all through that beautiful valley from Brecon to Swansea. Truly her motto is "Non nobis solus."

J. W. CURRIER.



LONDON, October 21, 1882.

M. R. F. H. COWEN'S "Water Lily," "brought out" at the Norwich Festival, proved to be a work of the highest interest, and has materially raised the reputation of this romantic composer. The libretto, written by Mr. Joseph Bennett, is founded on Wadsworth's poem, the "Egyptian Maid; or, The Romance of the Water Lily," the story of which is briefly:

"Norma," the enchantress, causes "Sir Galahad" to see in a dream the vision of his future wife, the Egyptian princess. "Merlin" through hatred causes the ship that was to bring "Ina," the lily maid, to King Arthur's court to be wrecked on an island, but through the intervention of "Norma" the maid is rescued and borne in a trance before "King Arthur," where each of the assembled knights advances and kisses the lifeless maid, who awakes to life and love at the touch of "Sir Galahad."

Mr. Bennett has added a prologue that is suggested in a line of the poem, which gives Mr. Cowen scope for some of his most effective music. In the elaborations of these different thoughts and themes Mr. Cowen has largely used the leitmotiven, bringing out honestly each recurring theme in its ultimate development; he is always strictly in accord with his subject in his fanciful and picturesque treatment of it. In the love duet and last scene he has risen to a height that undoubtedly makes this his masterpiece.

Another novelty of the above festival was Mr. A. R. Gaul's cantata, "Una," an allegorical romance from Spenser's "Faerie Queene." Mr. Enoch acting as librettist put the story in dramatic form. The composer being a Norwich man is perhaps an excuse for its appearance on this program, as it is better adapted to choral societies of limited means.

Mr. J. F. Barnett's "Wishing Bell," a cantata for female voices, met with a warm reception, Mr. Barnett being vaiced. Miss Jetta Vogel taking the quaint custom, still extant in the south of Austria, of ringing a "Wishing Bell" in times of impending danger, makes a very pretty story, and the music, which gives us some pleasing vocal numbers shows graceful treatment in the orchestration, and will be a welcome addition to this class of works. The new symphony No. 2, by Mr. Edward German, shows a wealth of technical power and knowledge quite remarkable for so young a man, and indicates a brilliant future for this self made musician.

The festival was one of the most successful, both artistically and financially ever held, having an attendance of 8,200, and leaving for the cause of charity over £600. In addition to the regular program, which closed on Friday evening, a special performance was given on Saturday night, when a large audience who had been unable to attend the high priced performances enjoyed an excellent program.

Mrs. Saville, the Australian prima donna, who made her first appearance in London at the Promenade Concerts, studied in Paris with Mrs. Marchesi, and made her début last September at the Théâtre de la Monnaie, in Brussels, as "Juliette." Since then she has successfully sung "Lucia" in Berlin and St. Petersburg, and includes in her répertoire the rôles of "Elsa," "Gilda," "Marguerite" and "Sanzetta."

The Carl Rosa Opera Company report an unusually prosperous season so far, the receipts averaging much higher than was expected, and Sir Augustus Harris' Company are doing so well that arrangements are being made for a similar tour in 1894. Last Saturday the former company had a novel experience in Manchester, where they were advertised to play the "Cavalleria," but when the time came to distribute the costumes it was discovered that these desirable accessories had been sent on to the next town; in this predicament it was decided to use the costumes of "Tannhäuser" (the only ones available), and as the opera was given in English it is needless to say that matters were somewhat mixed in the minds of the audience.

The Russian pianist, Mr. Siloti, from Moscow, will appear at the Crystal Palace concerts on November 18, and will give two piano recitals at St. James' Hall on the afternoons of the 23d and 27th. He will also appear at the Hallé and Gentleman's Concerts in Manchester early next year.

Mrs. Nordica will take a prominent part in the Bayreuth Festival next year, appearing in the rôles of "Elsa,"

"Venus" and "Kundry." She gives a strong impersonation of the two former, and Mrs. Wagner is greatly pleased with her.

St. James' Hall was crowded at Sarasate's concert last Saturday afternoon, and the great virtuoso played the program given in my last letter in his most magnificent style.

Mr. August Manns received a hearty welcome at the opening of the thirty-eighth season of the Crystal Palace concerts last Saturday, some being present who had seen the veteran conductor at this post during the thirty-eight years. The novelty of the program was Mr. Godfrey Pringle's ballad for orchestra, "Durand." The theme is taken from Uhland's poem, where the minstrel serenades his love, but faints on hearing of her death. "Bianca" rises from her tomb on hearing his song only to find her lover had succumbed to his grief. The music gives fitting expression to these themes, and will prove a welcome addition to the list of concert program music.

To-day Miss Emma Juch makes her first appearance at these concerts, and will sing "Softly Sighs," from "Der Freischütz," and "The Trout," "The Organ Player" and "Hedge Roses" (Schubert). Mr. David Bispham will sing "Blick ich umher," from "Tannhäuser," and "Mad Tom" (Purcell), while the instrumental program will include the "Marche Religieuse" and overture to "Mireille," both being played in honor of the death of the great master; symphony No. 1 in B flat (Schumann); new orchestral prelude, "The Eumenides of Aeschylus" (W. Wallace); selection from orchestral suite, "Peer Gynt," No. 1 (Grieg). Miss Frida Scotta, who scored a success last year, will play concerto for violin and orchestra No. 3 in B minor (Saint-Saëns), and "Gypsy Melodies" (Zigeunerweisen), by Sarasate. The program was well rendered, and merited a larger attendance than was present on this opening occasion.

FRANK VINCENT.

LONDON, October 28, 1893.

MISS EMMA JUCH made a very successful début at the Crystal Palace concerts last Saturday, when many were present who heard her at her Majesty's Theatre here some years ago. Her reception at first was not warm, but her dramatic rendering of Weber's "Softly Sighs" won tremendous applause. Mr. David Bispham also made his first appearance at these concerts, and met with similar favor after his fine interpretation of "Wolfram's" air, "Blick ich umher." Miss Frida Scotta, the young Danish violinist, gave a refined and intelligent rendering of Saint-Saëns' concerto in B minor, No. 3. The novelty of the occasion was Mr. William Wallace's new orchestral prelude to "The Eumenides of Aeschylus." This work, as well as his symphonic poem, "The Passing of Beatrice," brought out by Mr. Manns last November, indicates that he is a worthy student of the Wagner school, but is possessed of strong individuality, and, with a little more freedom and experience, will undoubtedly do some enduring work in the future.

The Monday and Saturday "Popular" concerts are meeting with increased public favor, showing that the policy of giving chamber concerts of classical music presented by Messrs. Chappell for over thirty years has won its legitimate reward, though, strange to say, the subscribers are constantly changing, and the large German element which was the backbone of this enterprise for years has nearly all dropped out of the regular lists. The infusing of new life has had its influence in attracting music lovers of to-day, who always feel assured of a fine rendering of the programs by the talented artists that are always employed. Last Saturday the novelty was a piano quartet in B minor, op. 14, by Mr. Robert Kahn, a native of Mannheim, and now a teacher at Leipsic. The allegro movement is bright and animated; the andante is pervaded with a spirit of melancholy and the flowing themes are skillful and full of interest; the allegro molto shows originality of idea, and the whole makes a clever and interesting work.

Sir Augustus Harris, while in Paris representing British musical and dramatic art at the funeral of Gounod, has secured the English rights of the great master's "Sapho," "L'Attaque du Moulin," the new opera by Zola and Brunot, and the ballet "Maladetta" from the Grand Opera.

The new burlesque opera "Don Juan" is down for its "first night" this evening. It is an elaborately picturesque and spectacular production. Act I. is laid in Spain, the Port of Cadiz. Act II., Greece, Lambro's Island. Act III., Turkey, interior of the Sultan's seraglio. This change of scene affords an opportunity for some brilliant changes of costume. Mr. Tanner is responsible for the "book," which does not altogether portray the episodes of Byron's poem, and Mr. Adrian Ross has written the lyrics, adding a prologue in which he explains the innocence of this newest version of the story. The principal members of the cast are Miss Millie Hylton in the title rôle, "Pedrillo" (a private tutor), Mr. Arthur Roberts; "Lambro" (a pirate chief), Mr. Robert Pateman; his "Lieutenant," Mr. Edmund Payne; "Cecco" (Lambro's steward), Mr. Willie Ward; "Sultan of Turkey," Mr. George Mudie; "Haidee" (Lambro's daughter), Miss Cissie Loftus; Donna Julia (betrothed to "Don Juan"), Miss Sylvia Grey; "Inez" ("Juan's" mother), Miss Maria Davis; "Isabella," Miss

Louise Montague, and "Cybele" (a Greek girl), Miss Topsy Sinden.

At Brighton to-day Mr. Kuhé, the enterprising manager, will give a grand operatic recital in costume of Mascagni's "Cavalleria Rusticana," preceded by selections from Bizet's "Carmen." By arrangement with Sir Augustus Harris the artists, chorus and orchestra from Covent Garden, under the conductorship of Mr. Randegger, will render the music.

Mr. August Wilhelmj, the great violinist, who has been living in comparative retirement near Dresden for the past few years, has located in London. During the seventies he won a high reputation here, appearing at the Promenade concerts, the Crystal Palace concerts, the Philharmonics, the Monday "Popular" and other concerts. It was through the exertions of Wilhelmj that Wagner came to England in 1877, and conducted a series of concerts made up of his own works at Albert Hall. Wilhelmj was born at Uisingen on September 31, 1845, and showed marked talent when very young, and Sontag, who heard him when he was only six, prophesied a great future for him, and Liszt once said of him: "He is so thoroughly adapted for the violin that if the instrument had not been in hand we should have had to invent it for him."

The first performance in London of Mr. F. H. Cowen's "Water Lily" takes place at Crystal Palace next Saturday afternoon, when it is expected that the composer will be present to conduct. Miss Emma Juch takes the part of "Ina" (the Egyptian princess); Miss Hilda Wilson acts as "Norma" (the enchantress); Mr. Ben Davies as "Sir Galahad" (a knight of King Arthur's court); Mr. Norman Salmon as "Merlin" (the magician), and Mr. Robert Grice as "King Arthur." The choruses will be made up from the Palace choir.

On Thursday evening the first Students' concert of the season was given by the advanced pupils of the Royal College of Music. The principal item of interest was a new piano quartet, composed by Mr. H. Walford Davies, who has recently won a prize for a composition from the Bristol Orpheus Musical Society. The quartet, which has the three usual movements, shows a conspicuous theme well worked out, and the able treatment of the subject indicates that we may look for some good work from his pen. The college has Schumann's opera "Genoveva" in active preparation, which will be given the last of the year. The Royal Academy of Music are preparing their operatic class to give "Pagliacci," "Philemon," the first act of "Die Meistersinger" and "La Colombe" during this and next term.

The Cheltenham Musical Festival held its third triennial celebration last week in a way that brought satisfaction and encouragement to all interested, and especially to Mr. J. A. Mathews, through whose enterprise and perseverance this institution was organized, and has so far been conducted. He has succeeded in uniting all of the best choral societies of that locality under the County of Gloucester Musical Festival Association, and the chorus of 400 strong did excellent work in the rendering of the "Hymn of Praise," Rossini's "Stabat Mater," "Golden Legend," "Messiah," and among the novelties Berthold Tours' new "Festival Ode" and a choral song, "Music," by Mr. Lee Williams. Other items of the program were Mozart's concerto in E flat, for two pianos and orchestra; overture to "Der Freischütz"; a new suite, for orchestra, by Sir Henry Oakeley, and others of less importance. Mr. Tours' work consists of a chorus, "Awake, and let the high raised choral sing;" a contralto solo, "O God of Light," admirably sung by Miss Hilda Wilson, and "Let hymn and psalm and anthem peal aloud." The orchestra of 100 performers was made up of local talent and liberal reinforcements from the surrounding cities, and the soloists were the Misses Hilda Wilson, Lucy F. Higgs, Medora Henson, Beatrice Gough, Maggie Davies, Jessie King, Thudichum and Mrs. Hope Glenn; Messrs. Lloyd, Ben Davies, Houghton, Piercy, Brereton, Bantock Pierpoint, and H. Lane Wilson. Miss Olga Neruda, Miss Amy Woodard and Miss Agnes Shinner presided at the piano, and Mr. Theodore Carrington was solo violinist.

The Royal Carl Rosa Opera Company have been commanded by the Queen to give a performance of "Fra Diavola" before Her Majesty at Balmoral, on Monday, November 13.

FRANK VINCENT.

National Conservatory.—The first orchestral concert of National Conservatory will take place next Monday evening under the personal direction of Dr. Dvorák.

This will be the program:

Symphony No. 85, D major.....Mozart
Concerto C minor, for piano and orchestra.....Chopin
Miss Bertha Visanska.

Overture, "Ladaiska".....Luigi Cherubini

Callers.—Sebastian B. Schlessinger, the London composer; Gustav Hinrichs, Ad. Neuendorff, the conductor; Mr. Joseph Adamowski and Mr. Chas. M. Loeffler, of the Boston Symphony Orchestra; Homer N. Bartlett, the composer; Frank Taft, organist; C. C. Müller, A. J. Goodrich, of Chicago, and B. V. Giannini, were callers at this office last week.

Occasional London Letter.

LONDON, October 20, 1893.

WEDNESDAY, October 18, 1893, is a date which all histories of music will henceforth mention. The death of Charles François Gounod has made it memorable. This most popular of all the musicians of sunny, flower girdled France was neither a reformer nor an innovator; he invented no new sonata form as Haydn did; he did not reduce to a molten condition the recitative and aria of the old opera and re-cast them in the new mold of the music-drama as Wagner did; he took melody as he found it, square cut and balanced; his coloratur arias are no whit better than Rossini's; the dramatic fitness of his music to the poem he was setting was gauged by Gluck's masterpieces, the orchestra he used was the orchestra of Meyerbeer. But (and this it is which stamps him a genius) he gave to all the skill of his predecessors his own individuality, a something which makes the music of Gounod distinguishable from the music of other composers. And what a warm, poetic, fascinating personality it is!

"Faust" was my first operatic love. The sorrows of "Marguerite" once to me were real and heartrending. I cannot even now recall the voice of Schalchi in Seibel's "Flower Song" without a pang, so unutterably miserable was I. No words can tell my delight at the end of the fourth act when "Faust" and "Marguerite" embrace, with the moonlight streaming down upon them. No subsequent impression has been able to efface the memory of the ethereal mingling of the flute and harp, wafted by the night winds through the rose and carnation perfumed garden.

Away with your fictions of flimsy romance;
Those tissues of falsehood which folly has wove!
Give me the mild beam of the soul breathing glance,
Or the rapture which dwells on the first kiss of love.

When age chills the blood, when our pleasures are past—
For years fleet away with the wings of the dove—
The dearest remembrance will still be the last,
Our sweetest memorial the first kiss of love.

So sang Byron. And truly the musical impressions we received "when the heart was young" were deeper than those we get now. At least they seemed so. We are now able to analyse. We see more beauties in the work than before perhaps. But our attention is also taken up with the modulation, the counterpoint, the orchestration. In other words the total effect, though greater, is less concentrated. I often wish that I could leave what analytical skill I have at home on the shelf with my theoretical books. I would like to hear an opera once more without such mental comments as these: That is a striking enharmonic change; that mellow tone comes from the French horn; that plaintive note is the oboe's; that choked, strained sound is from the upper register of the bassoon; the first string of that cello is flat; the drum was not damped quickly enough in that staccato chord. Many a time have I said to myself:

Backward, turn backward, O time, in your flight;
Make me a child again, just for to-night.

For years Gounod was the most dear to me among composers. It was his name that most strongly attracted me to Paris, and when at last I was fortunate enough to be able to study in the same old Conservatoire in which he had been trained my enthusiasm for work knew no bounds. One day in 1886, as I was walking with a friend through the Place Malesherbes, we stopped for a moment before Gustave Doré's statue of Alexander Dumas père. My companion exclaimed: "See; there's Gounod!" I turned and saw in a window a man rather tall of stature, with clear blue eyes, a white beard, and wearing on his head a small velvet cap. It was the composer of "Faust" in his own home. It makes me smile now when I think of the amount of sympathy the biography of Gounod had awakened in me as a boy. I had pictured him writing in a garret, insufficiently fed, with tears coursing down his pale face as he penned the tender music of "The King of Thule." What did I see in reality? A well dressed, well fed gentleman standing in the tall window of a Renaissance mansion in an artistic quarter of the most splendid of all cities.

On November 4, 1887, it was my good fortune to be present at the greatest ovation that Gounod ever received. It was the occasion of the 500th performance of "Faust" at the Grand Opera House in Paris. The composer conducted. It was evident then that he was an old man. Every movement of the bâton showed that the arm had lost the vitality of youth. Such spontaneous and prolonged applause it has never before nor since been my lot to witness as was accorded to the veteran artist when the curtain went down on the garden scene. All the beauty and intellect of Paris assembled within the gorgeous walls of that splendid art shrine rose to congratulate and thank him. Seldom, if ever before, has genius been so triumphantly crowned before death.

The cause of his popularity is not far to seek. He was the poet of love. Voluptuousness and mysticism were his psychological constituents. His music is not severely religious and earnest in nature as Bach's. He wrote a great deal of so-called sacred music, as religion offered him great scope for his peculiar vein of mysticism. But it is not by his oratorios and masses that he will go down to posterity. For broad fun he had no spark of talent. It is as the teller

of the old, old story that is ever new; as the delineator of the loves of "Marguerite" and "Faust" that he will be remembered. The tenderness of his cloying melodies and the beauty of his sensuous harmonies will bring tears to the eyes and pangs to the hearts of thousands yet unborn.

Probably the historians of the future will esteem the opera of "Faust" as the best example of that operatic period which extends from Mozart's "Don Giovanni" to Wagner's "Flying Dutchman."

In an article to the "Nouvelle Revue" of January 1, 1887, Gounod writes something about breadth of culture to which every musician should pay heed. He says: "Can we believe that the whole artist is in the technic of his art? that handiwork is art? Who ignores, or feigns to ignore, the unchanging laws of assimilation and nutrition that govern the development of every organism? If the musician requires naught but music to develop and perfect his talent, I shall not only ask why he is sent to Rome to gaze on the frescoes of Raphael and Michael Angelo in the Vatican, but I shall ask what avails him to read Homer, Virgil, Tacitus, Juvenal, Dante and Shakespeare, Molière and La Fontaine, Bossuet and Pascal, and all the great foster fathers of human speech and human thought? This is not music. No; but it is art, ancient and modern art, immortal and universal art, and from it the artist—not the artisan—must derive his sustenance, draw his strength, his ideas and his life."

CLARENCE LUCAS.

Vienna Letter.

OFFICE OF THE MUSICAL COURIER,
VIENNA, October 15, 1893.

I RETURNED to Vienna about a week ago, after having spent a very pleasant vacation in Potsdam and Berlin.

In the latter city I had the pleasure of meeting Mrs. Camilla Urso, that great artist, and her genial husband, Mr. Frederic Luère, who arrived in the German capital about September 15. Mrs. Urso received a very pleasant call from Josef Joachim, who came to thank her for her artistic interpretations of his compositions in America, and said he would consider it an honor to conduct the orchestra for her, should she desire it, at her first appearance in Berlin. After having played in Germany it is Mrs. Urso's intention to come to Vienna, where she will be sure of a most hearty reception, for her reputation has long since preceded her and she is well known among musicians in this city. In all probability Mr. Gericke will conduct the orchestra at her concerts. I often had the honor of accompanying Mrs. Urso when in America, and hope to be able to do so again at an early date.

The concert season here has not yet begun, the first of the series being that of Bellincioni and Stagno, who appear for the first time in concert on November 3. At present these artists are singing at the Imperial Opera in "A Santa Lucia," which has been a fair success and draws good houses.

Reichmann and Paula Mark, the soprano, recently arrived from Leipzig, are the great attractions in opera at present. The ever popular baritone is singing his favorite roles, and quite a number of operas which have not been heard here for many years are now being revived, among others, "Hans Heiling" and "Templer und Jüdin," in which latter opera Mrs. Januschowski, who is permanently engaged, Winkelmann and Reichmann appear. A new ballet, the music of which was composed by Josef Hellmesberger, Jr., called "Harlequin als Electriker," is being given with "A Santa Lucia" and has met with great success. Massenet's "Werther" recently celebrated its twenty-fifth performance, and the same composer's "Manon" is just as popular as ever. The next novelty will be Leoncavallo's "Pagliacci," with Van Dyk and Reichmann as the two clowns. I heard an excellent performance of "Pagliacci" at the Royal Opera in Berlin this fall, the leading roles being taken by Sylva, Bells and Mrs. Herzog. The orchestra was under the direction of Sucher. Director Jahn, of the opera here, has quite recovered from his severe illness and is attending to his multifarious duties as head of the great temple of art.

Alexander Rosé, the music publisher, has a large number of fine artists engaged for his concert season, among whom I may mention Mrs. Albani, Hugo Becker, Paul Bulss, Giorgio Franchetti, the pianist; Rosa Hochmann, pupil of Professor Grün, the violinist; Victor Maurel, Maria Antonetta Palloni, the soprano, who made such a great success last season; David Popper, Quartet Rosé, Mrs. Roger-Miclos, well known in America; Karl Scheidemantel, the violinist and pupil of Joachim; Ross Schindler, Frida Scotta, Anton Sistermans, Mrs. Thénard, of the Comédie Française, in recitations; the violin virtuoso Mr. Wolfethal, and last, not least, the great Italian pianist Sgambati. A splendid list of artists, I think, for whose success I wish Mr. Rosé everything that is desirable.

Rosé has also published a very pretty song by Carl Streitmann, the popular tenor, called "Mariechen," which is being sung by Lillian Russell on your side. This valve song has already celebrated its second edition, and has a very great sale. Mr. Streitmann, at whose house I spent

a very pleasant afternoon recently, is at present singing in Smetana's "Verkaufte Braut," and expects to return to America next season. Streitmann, who is in excellent voice, is looking forward with great pleasure to his reappearance in the United States, where he may be sure of a hearty and popular reception. Impresario Gutmann is out with a long list of stars for the coming season, the names being: Bellincioni and Stagno, Ilona Eibenschiitz, Bohemian String Quartet, Gustav Walter, Emil Sauer, Max Pauer, Fanny Bloomfield-Zeisler, Franz Ondriček, Eugen d'Albert, Theresa Carreño, Jean Gérard, Emil Götz, Eugen Gura, Clotilde Kleeburg, Sarasate, Stavenhagen, Alexander Strakosch in recitations, César Thomson and the Netherlands a capella Choir. Fanny Bloomfield appears November 28, assisted by a grand orchestra, and will probably give some recitals later on.

The Hellmesberger Quartet have also advertised a series of six chamber music concerts, the first of which takes place November 10. Following is a list of some of the works to be performed: Grieg, quartet G minor; Chopin, trio; Beethoven, quartet C major, op. 59; Mozart, sextet, with two horns; Saint-Saëns, cello sonata; Goldmark, quintet A minor; Dvorák, quintet A major. The soloists at these concerts will be Miss M. Hirschfeld, Mr. C. Prohaska, Mr. Franz Zattmann, Miss Marie Baumayer, Miss Ida Reich and Mr. Wilhelm Schenner, all well-known resident pianists.

The pianists engaged for the Rosé Quartet are: Ignaz Brüll, Messrs. Louis and Willy Thern, Richard Epstein, son of my teacher, Prof. Julius Epstein, and Alfred Grünfeld. Mr. Wilhelm Gericke, who will, as usual, conduct the oratorio concerts of the "Gesellschaft der Musikfreunde," received me very kindly the other day and was very much pleased at having met so many old friends from America during the past summer. There will be six concerts of this society and the following works will be heard: Mendelssohn, "St. Paul"; Gade, overture; Kössler, "Sylvester-Glocken," for solo, chorus and orchestra (new); choruses a capella, by Brahms, Goldmark and Schumann; Moszkowski, suite No. 1, F major; Berlioz, "Damnation of Faust"; Bach, cantata; Brahms, "German Requiem"; Händel, "Messiah"; Tchaikowsky, overture; Beethoven, piano concerto, E flat major, performed by Mrs. Sofie Menter; Götz, 137th Psalm, and Bruckner's Te Deum.

There are just as many American pupils, if not more than last season flocking to the Leschetizky shrine, who are at present waiting for the great master's arrival in town.

Max Hamburg, the young prodigy and pupil of Leschetizky, will be the soloist at one of the Philharmonic concerts under Hans Richter this season.

Of these concerts more details in my next epistle. With kind regards to all of my friends on your side, whom I hope to see next season,

RUDOLF KING.

VIENNA, October 27, 1893.
JOSEF HELLMESBERGER died on Tuesday, October 24, after a brief illness of five days. He had only a few weeks ago retired from his active life as director of the conservatory, but was not allowed to enjoy his well earned rest long.

Through Hellmesberger's death Vienna loses one of its most popular citizens and the world of art in especial will miss him as one of its faithful and sacrificing supporters.

Josef Hellmesberger was born November 3, 1829, and received his entire musical education at the hands of his father, the orchestral director and violin master, George Hellmesberger.

In 1847 he began to travel, appearing in concerts throughout the Continent, and in 1850 he was appointed professor of the violin at the Vienna Conservatory.

In 1851 Hellmesberger began to conduct the concerts of the Society of Friends of Music, took the post of concertmaster in the Imperial Opera in 1860, and was likewise appointed director of the conservatory and of the court chapel.

The celebrated quartet bearing his name was founded in 1849, and he led this club himself until 1887, when he handed over his position to his son Josef, who is at present at the head of this organization.

The funeral, which took place October 26, was carried out on a very grand scale, all the professors and pupils and hundreds of well-known celebrities, artists, actors and high officials following the hearse. The pallbearers were Director Jahn, Hans Richter, Theodor Reichmann, Wilhelm Gericke, Josef Lewinski and Sonnenthal.

Adolf Neuendorff, the well-known conductor, has composed an opera called "The Minstrel" especially for Carl Streitmann, who will create the tenor part in this city.

This work, the music of which is in the style of Lortzing and Nicolai, will be brought out at an early date at the Theatre an der Wien.

At this theatre "Zar und Zimmermann" will also shortly be produced, Carl Streitmann taking the part of the "Marquis de Chateauneuf," which he sang repeatedly when in Prague, where he also appeared in "Trovatore," "Faust" and Goldmark's "Queen of Sheba."

Mr. Streitmann, who is in excellent voice, is at present composing several songs, the manuscripts of some of which I looked over the other day at his residence. They bid fair

to become as popular as their predecessors, which are enjoying a big sale.

Bellincioni and her unavoidable husband Stagno are still singing in "A Santa Lucia," and recently also in "Cavalleria Rusticana."

Bellincioni earned a well deserved triumph in the latter opera, while Stagno, whose only artistic aim seems to be to get out a high note and stay there for a day or two, made himself ridiculous in the part of "Turiddu." The supporting singers from the stock company of the Opera sang likewise in Italian and the chorus in German; rather a peculiar proceeding.

"Siegfried" was recently given with Januschowsky as "Brünhilde," Reichmann as the "Wanderer," and of course Winkelmann in the title rôle. It was a grand performance all round, under the direction of Hans Richter.

"Carmen" will be given on Sunday next with Andreas Dippel, who now belongs to the Opera, as "Don José." I heard him the other night as "Raoul" and he was a big success, scoring on his predecessor of the part, Müller.

Paula Mark, who is also singing with much success, will give a song recital in Buda-Pesth November 26.

The principal parts in Leoncavallo's "Pagliacci" will be taken by Van Dyck, Ritter and Paula Mark.

Next Saturday "William Tell" will be given after a long interval of rest. Miss Mark, Messrs. Reichmann and Schrödter will take the leading rôles.

Bellincioni and Stagno will probably appear for the last time in Vienna October 31 in "Amico Frits."

Van Dyck is engaged to sing February 24 and 26 and March 1, 1894, in Monte Carlo, when he will appear in "Lohengrin," singing in French. This artist will also make his first appearance in St. Petersburg in April, 1894, singing in "Werther," "Damnation of Faust" and Massenet's "Maria Magdalene." In St. Petersburg Van Dyck receives 5,000 frs. an evening.

Ricordi, of Milan, is publishing Smetana's "Bartered Bride," with Italian text. "L'Africaine" was sung recently with Reichmann as "Nelusca" and Mrs. Ehrenstein for the first time as "Zelica." This lady, who is a great artist, will also sing the "Queen of Sheba" at an early date.

The old ballet "Robert and Bertram" has also been revived, with Frappart and Godlewski in the title rôles.

Bellincioni and Stagno will create rôles in Massa's new opera "Eros," the libretto by Bellincioni, December 26, in the Teatro Nazionale, Florence.

Arnold Rosé, the concertmaster, has just been appointed professor of the violin at the Vienna Conservatory.

Eduard Strauss' course of concerts in this city began Sunday last, and the large hall was crowded to its utmost capacity.

"The Mikado" will soon again be revived at the Theatre an der Wein, Streitmann singing "Nankipoo."

At the request of Leschetizky and many others Mr. Louis Rée, the well-known pianist and composer, will give a course of instruction in harmony and composition in the English language for American and English students of music during the coming season at his residence in this city.

The first of Mr. and Mrs. Rée's musical matinées will take place early in November, of which I hope to speak more fully anon.

Alexander Rose, the music publisher, is busy with his coming concerts, the tickets for the series of concerts given by the Quartet Rosé being nearly all sold. Among the artists who appear under Mr. Rosé's management at the beginning of the season are Scheidemantel, Rosa Hochmann and the new violinist, Wolfsthal.

Berthold Rosé still continues as the aide de camp and active manager of the firm, and has his hands as full as ever.

"The Messiah" will be given under Mr. Gericke's direction February 18, when Anton Sistermans, the well-known basso of Frankfort, will sing the leading part. This artist will also be heard in two song recitals in the Bösendorfer Saal, the first taking place February 24.

The first Philharmonic concert, October 29, comprises the following works:

"Eine Faust" overture.....Wagner
Variations on theme by Haydn.....Brahms

Symphony No. 3, E flat major.....Schumann

François Coppée will give recitations in January and March under Rosé's management.

The next novelty at the Theatre an der Wien will be the comic opera "The Father-in-Law," by Adolf Müller. At all events a change from the old chestnut and stereotyped "Mother-in-law." The première of this new operetta takes place November 11, and as Carl Streitmann has kindly placed a box at my disposal I will report to you at length later on.

The popular pianist, Ella Pancera, will be the piano soloist at the Bellincioni-Stagno concert November 8, and Sigmund Grünthal will play the accompaniments.

The prima donna of the Buda-Pesth Opera House, Laura

LUDWIG DORER,

Pianist and Teacher in the higher art of Pianoforte Playing, especially for the works of Bach, Beethoven (last Sonatas) and Liszt. (Correct Phrasing.) Daily, between 11 a.m. and 2 p.m. 106 Halsey St., Brooklyn, N.Y.

Hilgermann, will give a song recital in Vienna December 5, when she will be assisted by the pianist, Ida Carsten.

A pupil of Eugen Ysaye, Franz Schörg by name, intends giving a concert here early in November, assisted by Hedwig Salter, the soprano.

A new three act opera by Moriz Jaffe, "La Duchessa di Svezia," libretto by Louis Brückler, was heard for the first time at the Alhambra Theatre in Milan. The Italian translation was by Ugo Sogliani. The new work was very well received.

The opera season in Palermo is about to commence with the following operas: Verdi, "Sicilian Vespers," "La Forza del Destino," "Mignon," "Louise Müller," "Polito;" "Manon Lescaut," by Puccini, and "Cavalleria Rusticana." The Opera receives a subsidy of 5,000 lire in order to enable the management to bring out two operas of Sicilian composers, viz., "Guido di Morand," by Bertini, and "Maruza," by Florinde.

I was told on good authority that the tenor of the Budapest National Opera, Perotti, was about to leave that city and go to Berlin, to occupy the position formerly held by Rothmühl, at the Royal Opera House. Perotti has been boycotted by the "Magyars" because he did not choose to sing all his roles in the Hungarian language. Some of the works to be heard at the Rosé Quartet concerts this season are:

Concerto for two pianos.....	Bach
Piano trio, op. 97.....	Beethoven
Horn trio, op. 46.....	Brahms
Violin suite, op. 45 (new).....	Goldmark
Piano quintet.....	Rückau
Piano trio, op. 8.....	Volkmann

Ignaz Brill.

Alfred Grünfeld.

Richard Epstein.

Ignaz Brill's new opera, "Check to the King," will be given for the first time in Munich November 15.

The first of a series of chamber music concerts given by Ella Kerndl (pianist) and Karl Wehle (violinist) took place October 26.

RUDOLF KING.

Correspondence.

Toronto Topics.

NOVEMBER 6, 1893.

I NOTICE that several of my fellow correspondents of the great and only MUSICAL COURIER have caught the infection of alliterative titles for their effusions, some happily, others not so well. The eternal fitness of things demands consistency in that kind of business, and I would suggest that all titles be fairly apropos to the subject matter of the letters. Such a scheme properly carried out would promote a permeating sense of airy grace and lightness, or sympathy and commiseration, as each case called for. As illustration will best express my idea in this connection, I submit some specimen titles:

LETTERS OF GENERAL NEWS.	FIGHTING OR BEWAILING LETTERS.
Buffalo Bellows.	Buffalo Bullheads.
Toronto Tootings.	Toronto Tortures.
Brooklyn Billings.	Brooklyn Broodings.
Ottawa Oxings.	Ottawa 'Orrors.
Chicago Cackles.	Chicago Chewingas.

Double barreled headings of course would have to be used for letters of mixed import. Mr. F. W. Riesberg, of Buffalo, could work out this scheme for the benefit of the rest of us, your correspondents, with more point and fewer words than anyone else I know of. He has a happy knack of making twenty-five lines do the work of a column.

I have delayed so long to write on Toronto topics that several interesting matters will possibly escape my memory in this testament. What with fighting the since retired Mr. Paul Schmolck on the Canadian piano question, reading Geo. P. Bent's "poetry," and looking after those three square meals per diem, I have not had much time to spare. However, let me see.

I believe that you have not been informed that this city is at last to have a creditable music hall. It is to be the gift of one of Toronto's few wealthy men and still fewer philanthropists, Mr. H. A. Massey. The total cost will be \$150,000. The regular seating capacity, 3,000, possible of squeezing to 3,500. Everything in the equipment is to be modern, and Mr. Massey's idea is to provide a hall where musical entertainments can be given at charges which the hot pollo can afford. 'Tis well. But the beautiful spirit which animates so many people who cannot help looking a gift horse in the mouth has led to some criticism in this matter, and quite a number of one-ideal middleheads have anonymously volunteered their opinions in the press that Mr. Massey, if really intent upon a work of philanthropy, should devote his money in some other way, toward a hospital, relief of the needy, &c. Thank heaven, however, Mr. Massey realizes that he could do nothing which would tend more toward the general happiness of this city than by aiding the dissemination of a widespread love for music among the masses. (Skip the suggested pun.)

In speaking of the hall equipment I must not forget to mention that Mr. I. E. Suckling is spoken of, if not already appointed as manager. The post is important, and no man better fitted could be found. For several years he has managed leading musical attractions, and now it has come to be understood that anything he bills is worth hearing. The "mascot manager" would be an appropriate title for Mr. Suckling.

The Massey Music Hall is to be formally opened next May

with a series of festival concerts under Mr. Torrington's direction. Among the works to be given will be the "Messiah" and "Hymn of Praise." To me in these days they are not superlatively attractive, and I wonder exceedingly that so fine an opportunity is being lost to present some grand work of a more modern character.

No one disputes the beauty of the old oratorios; but neither, I think, will many be found to question the fact that they hang heavy as attractions. I suppose that those who don't like one thing can find another on the bill of fare, and that Mr. Torrington will put his best foot forward in orchestral music.

An item of local interest will be the presentation of Mr. Arthur E. Fisher's cantata, "The Wreck of the Hesperus." Several hundred school children are to take part in one concert. As to the soloists, nothing definite has been announced, although rumor mentions Nordica and Lloyd, who of course would be satisfactory. The adult chorus will be 500; the orchestra, 100.

October 19 Mr. Frank Deane, an English pianist with a Leipzig finish, gave a charming recital at the residence of Mrs. Blackstock. Mr. Deane is an emotional player, but with gifts of a positive and pleasing character. He writes, too, and his compositions are decidedly interesting. The vocal assistants in the recital acquitted themselves with credit. The program was as follows: Song, Buonocini, and gavotte, Bach, Mr. Deane; song, "Calm as the Night," Boehm, Miss L. James; "Lieder ohne Worte," Mendelssohn, Mr. Deane; song, "Good-by to the Leaves," De Koven, Miss J. Thomson; "Prelude," Chopin, and "Phantasia Stück," Schumann, Mr. Deane; song, "Open Thy Lattice," Greigh, Miss L. James; "Lovely Spring," Coenen, and "Bohemian Polka," Rubinstein, Mr. Deane; "Ernani Involtami," Verdi, Miss J. Thomson; "Traum Marsch" and an original air with variations, written by the pianist, Mr. Deane.

October 28 a miscellaneous concert, under the auspices of the Governor General and the Countess of Aberdeen, was given in the Horticultural Pavilion. Those taking part were Mrs. Nordica, Mr. P. Delasco, basso; Mr. Klingenfeld, violinist, and the Toronto Orchestra, Mr. Torrington conductor. The first two I have written about so frequently I need only say that they sang with their customary success. Mr. Klingenfeld, a newcomer, recently living in Halifax, N. S., made a favorable impression, and is no doubt a worthy acquisition to Toronto's list of solo violinists. The band played remarkably well for a homespun article; well enough to justify Mr. Torrington's creed that a satisfactory orchestra can be permanently established here. The program was interesting, but presented no novelties except Spross' "Welcome" waltz, which was bright, pretty and well played. It was a Saturday night, the audience did not care what time it got home, and not being in a discriminating mood encored everything, whether deserving or otherwise, and there were some otherwise, as it said. The house was packed; of course it was. Mr. I. E. Suckling managed it.

Sousa's Band was also brought to Toronto by Mr. Suckling for two evening and one matinée concerts, November 3 and 4. The band not having been here before the public held back somewhat to hear what our papers had to say about the first performance. After that there were good, big audiences. Sousa's reputation is certainly well deserved. He is an admirable conductor and his players, with possibly two exceptions, are everything that could be desired. But I think he could afford to be superior to some of the claptrap music he indulges in—at any rate in encore numbers. That catches "the boys" of course, but surely they can get their fill of popular music from bands of lesser repute. I believe that Mr. Sousa has had something to this effect said before, but possibly after all he is a better judge than his critics. The soloists accompanying the organization, with the exception of the lady singer, who goes flat and uses the tremolo, gave great satisfaction. Miss Leonora von Stosch, violinist, was delightful, and our own, or formerly our own Mr. Herbert L. Clarke, cornetist, won a tremendous ovation.

The local manager, Mr. Suckling, deserves great credit for his enterprise in bringing on Sousa's Band. In these dull times it was a risk, but I am inclined to think that he has good reason to be satisfied with the result. Encore!

Toronto's professional fraternity has been enlarged this season by the addition to the College of Music staff (Mr. Torrington director) of Messrs. Klingenfeld, violinist; Mr. Roth (from Germany), cellist, and Mr. Leonardo Vegara, vocal teacher. Mr. Humphrey Anger, specially engaged in England, has been added to the Conservatory of Music faculty (Mr. E. Fisher director), as head of the theoretical department.

An acquisition of particular importance to this city's musical element is in the person of Mr. J. Lewis Browne, well known throughout the United States as a composer and organist.

I have looked through some of his many compositions and have been charmed with their originality and beauty. Mr. Browne has come to Toronto on exceptionally favorable terms, to take the organ and direction of music at the Bond Street Congregational Church. That he will take a leading place among our musicians is in my opinion a foregone conclusion. He gives a recital next Tuesday, which I will report later.

Mr. H. M. Field, pianist, and Mr. A. S. Vogt, organist, both of Toronto, played in Chicago by invitation of the World's Fair people, and I was surprised that your Lake City correspondent or a Canadian did not report the matter. The local musical press spoke favorably. Mr. J. D. A. Tripp, another Toronto pianist, was also invited, but could not go.

Mr. Vogt is preparing Spohr's "Last Judgment" (with a society of about 100 voices) and a miscellaneous program, orchestral and other selections, to be given some time this season.

Up in Brantford, Ont., Mr. Frederic Rogers, an English musician and I understand, a good tenor soloist, has a Philharmonic and Operatic Society, who in the near future will do the "Hymn of Praise" and "Princess Ida"—two concerts of course.

An excellent feature of Mr. Torrington's activity in Toronto

has been the institution of a free orchestral school. It is quite large, seventy-five members being in the senior division and forty in the junior. Two concerts will be given this season by the school.

Mr. Leonardo Vegara is another gentleman who does not allow the grass to grow under his feet. Although only a couple of months since his arrival here, he informs me that he has already put in study with local amateurs the opera "Der Freischütz" and will produce it before long.

The Toronto Ladies' Quartet has been reorganized and will this season comprise Mrs. d'Auria, Mrs. Lawrence, Miss Edith Miller and Miss Bridgland. It is well balanced, sings admirably and will probably see a great deal of active service in and outside of Toronto.

More than what I have written would be too much for one dose. Taken without candy or jam it will cure fits and prevent hair from falling out.

EDMOND L. ROBERTS.

TORONTO, November 9, 1893.

The concert given by Mr. J. Lewis Browne in the Bond Street Congregational Church, on the 7th inst., more than fulfilled my expectations. By his compositions I previously knew him to be a musician of sterling worth, while as an executant he proves to be a master, not only as an organist, but also as a pianist. In the former his pedal and manual technic are equally admirable, and in effective registration he shows the nicest discrimination. His interpretations too—such an important point!—are marked with intelligence and taste. It is rare, extremely rare, to find an organist of Mr. Brown's calibre in possession of almost parallel gifts as a pianist. I was particularly struck with the delicacy and clean finish of his piano technic. All told, Toronto may congratulate itself highly upon the acquisition of Mr. Browne to its professional ranks.

As will be seen by the subjoined excellent program, Mr. Browne was assisted by local talent, all of whom I have frequently written about before, and who, needless to say, on this occasion acquitted themselves with credit; yes, distinction. Encores were the order of the evening, and they were well deserved.

PROGRAM.

Tema con variazioni et finale.....	Beethoven
Messrs. J. Lewis Browne, John Bayley and Giuseppe Dinelli.	
Concert polka, "The Daisy".....	Arditi
Mrs. d'Auria.	
Pastorale for 'cello and organ (op. 150, No. 4).....	Rheinberger
Messrs. Dinelli and Browne.	
Organ, "Scherzo Symphonique".....	Guilmant
"Solitude".....	Godard-Guilmant
Mr. Browne.	
"Land of the Lullaby".....	
"Love's Magic".....	J. Lewis Browne
Mrs. d'Auria.	
Andante et Finale (Trio, op. 16, No. 1).....	Jadassohn
Messrs. Browne, Bayley and Dinelli.	
Sonata for organ in D minor, op. 15.....	J. A. van Eyken
Mr. Browne.	

Since last writing I have heard that Marteau has been booked for a Toronto appearance, December 14. Efforts have also been made to secure De Pachmann, Friedheim and Aus der Ohe for other dates.

The Vocal Society, Mr. E. W. Schuch conductor, are girding up their loins and promise an unusually interesting treat some time next month.

My next budget will be a large one; but, heaven be praised! it won't be due until after Christmas.

EDMOND L. ROBERTS.

Tacoma News.

TACOMA, Wash., October 31, 1893.

AT the opening concert of the Ladies' Musical Club the following program was given:

Address by the president, Mrs. G. C. Wagner.	
Trio, "The Twilight Stars".....	Barnby
Mrs. D. K. Stevens, Mrs. J. A. Shank, Mrs. G. C. Wagner.	
Fantasie Impromptu, op. 60.....	Chopin
Miss Pauline Bengal.	

Song.....

Miss Grace Bradley.

"Isolden's Liebestod".....

Wagner-Liszt

Mrs. C. McDaniels.

Overture, "Tannhäuser" (two pianos, eight hands).....

Wagner

Mrs. McDaniels, Miss Bengal, Mrs. J. M. Bogle, Miss Foster.

In addition to the above papers were read by Mrs. Frank Allen and Mrs. Slaughter. The regular concerts of this society will be given semi-monthly throughout the season and a special program, including scenes from different operas, will be presented occasionally.

A recital by pupils of the Salmon Piano School will be played on the 20th of next month at Chickering Hall, Tacoma, and repeated in Seattle the following evening.

Manager Cordray, who has a five years' lease of the new Olympic Theatre, will open the house next Monday evening with the Calhoun Opera Company in "The Black Hussar," followed by "The Mikado" and "Bohemian Girl."

Mr. Albert A. Venino, of Spokane, Wash., will give a piano recital here early next month.

The Spanish Students Orchestra gave a series of five concerts during the past month at Chickering Hall, which were largely attended. The performances of the solo violinist and Mr. Rebagliati, leader of the organization, were especially enjoyable.

These concerts were made additionally attractive by the assistance of many local musicians, among whom were Olaf Bull and Ch. Oelschlagel, violinists; H. H. Jay, baritone; E. D. Crandall, tenor; Mrs. McDaniels, pianist, and Robert Newell, accompanist.

The Tacoma Choral Society, under Mr. E. T. Crandall's direction, will put on "The Messiah" some time during the Christmas holidays.

A performance of the "Pirates of Penzance," also conducted

by Mr. Crandell, will be given in January, for the benefit of the Woman's Exchange. Prominent local musicians will take part.

Members of the University Glee Club are hard at work on a program to be sung in December. One of the features of this concert will be the "Pilgrim's Chorus" from "Tannhäuser."

ALVAH GLOVER SALMON.

Honolulu Musical News.

THE Honolulu Glee Club, under the direction of Mr. F. M. Wakefield, made its first public appearance at the Y. M. C. A. Saturday evening, September 23, before a large audience. The club during its short existence has made rapid strides, and on this occasion did most excellent work, encodes being numerous. The entire concert was a great success. Mr. Wakefield is a most efficient conductor and it is, to be hoped the club will be heard frequently in public. The program was as follows:

Part song, "Maiden of the Fleur de Lys".....Sydenham

Honolulu Glee Club.

Song, "Only in dreams".....DeKoven

Mr. F. M. Wakefield.

Instrumental trio, piano, violin and violoncello meditations.....Richardson

Miss Atkinson, Messrs. Jos. Rosen and Wray Taylor.

Part song, "You stole my love".....Macfarren

Glee Club.

Song, "Love me, sweet, with all thou art".....White

Mrs. E. D. Tenney.

Instrumental trio, violin, organ and piano; intermezzo from "Cavalleria Rusticana".....Mascagni

Messrs. Rosen, Taylor and Wakefield.

Song, "A message".....Thompson

Miss Clara Glade.

Part song, "Where wavelets ripple gaily".....Pinsuti

Glee Club.

Song, "Love's sorrow".....Shelley

Mr. C. Booth.

Part song, "Song of the Triton".....Molloy

Glee Club.

Messrs. Jos. Rosen, violin, and L. Barsotti, flute, late members of the U. S. S. Boston's band, have joined the Hawaiian Government band. Both are excellent musicians.

HAWAII.

Kansas City Music.

OCTOBER 19.

TO every patriotic soul Mr. S. G. Pratt's "Allegory of the War in Song," given at the Auditorium October 12 and 13, was an inspiration and pleasure, embodying as it did the national airs, the war songs of the Northern and Southern armies, and some of the old negro melodies, which always arouse enthusiasm and warm and quicken love for our united country. And when the stereopticon's screen reflected well-known scenes of battle and then the American flag, the spirit of enthusiasm rose still higher, and reached its climax as the faces of Sherman and Lee, Grant and Lincoln appeared.

To the artistic soul there was less to arouse enthusiasm. The chorus was large and well balanced, and did really good work considering its limited number of rehearsals under Mr. Pratt and Mr. S. Legg, but it lacked precision and the volume one expected, and was frequently drowned by the orchestra, the while this same orchestra was wanting in its full complement of instruments. In the "Battle Fantasia" much of the desired effect was lost by the absence of French horns and hautboys, which in places should have carried the theme.

Miss Mabel Haas, Mr. Luce and Mr. Macy were the soloists, Mr. Macy doing the most creditable work, possibly because the demands on him were fewer. He sang "Kingdom Coming" and "Dixey's Land" in fair voice and with some humor. Miss Haas sang with frequent false intonation, and evidently had no conception of "My Old Kentucky Home" and "Old Folks at Home," which were rendered much in school girl style.

Mr. Pratt has selected the best and most stirring of the war songs, and has admirably arranged them to illustrate the different phases of the allegory, "The Power of Patriotic Song," "The Uprising of the North," "At the Front Before the Battle," "The Battle Fantasia," and "After the Battle," and fittingly ends the work with "My Country, 'Tis of Thee," in which the audience joins the chorus, accompanied by orchestra and band. The concert was given for the benefit of the Kansas City Provident Association, and large audiences listened to both performances.

J. F.

Toledo Topics.

TOLEDO, Ohio, October 18.

THE chief event in musical circles here this month was the appearance of Mr. Alexandre Guilmant, the distinguished organist and composer, at the First Congregational Church, on Saturday evening, October 7. It was a subscription concert, and the church was completely filled with the musical cult of Toledo.

The organ of this church is an excellent instrument, one of the finest in the State, and the richness of tone, the grandeur of sustained chords, the effect of the deep tones of the pedal stops and the brilliancy of the mixtures were utilized to their best advantage by the performer. The virtuosity of the performer was discernible, but was never displayed solely for virtuosity's sake.

The program opened with Bach's toccata in F, in which Mr. Guilmant, by the combination of stops selected as well as by his remarkable phrasing, brought out every repetition of the subject as clearly as if played on a separate instrument.

An offertory in D flat, op. 8, by Salomé, was followed by the "Sonata Pontificale," by Lemmens, which received a noble and masterly interpretation at the hands of this artist. The opening movement, with its richness of tone coloring; the adagio, in which the clarinet and flutes were so well contrasted; the march and the fugue-fanfare were all treated with marked reference to

choruses, and the individuality of the performer was most prominent in his performance of this sonata.

A group of three original compositions—Invocation, Finale and "Funeral March and Hymn of Seraphs," familiar to every organist—were particularly well received; in fact, Mr. Guilmant was recalled again and again during the evening.

Schumann's Canon in B minor, full of romantic charm, and the Pastoral in E, by De la Tombelle, an interesting piece with plenty of color, were illustrative of Mr. Guilmant's remarkable technic.

The performance of a toccata in G, by Dubois, fairly astonished the audience. The digital clearness and brilliance of the performer's staccato playing were really marvelous.

The theme selected for improvisation was the "Russian National Hymn," and in his treatment of the theme the organist displayed his great contrapuntal dexterity and his musical imagination, and the audience could scarcely restrain its applause until the close.

Best's march for a church festival brought to a close the most remarkable organ recital ever given in Toledo, and which was a revelation to a majority of those present.

A charity concert will be given at Memorial Hall, November 9, in which Mrs. Genevra Johnstone-Bishop, Miss Nellie Cook, Miss Anna Bern, Mr. Rudolph Brand and other well-known musicians will assist.

H. CROSBY FERRIS.

Paris Letter.

27 AVENUE DU MAINE, PARIS, October 16, 1893.

AT present everything is for the Franco-Russian fêtes, given in honor of the Russian fleet at Toulon. In spite of the fears expressed everything came off admirably, and amid the general enthusiasm not a single discordant note is heard. Everyone is shouting "Vive la France! Vive la Russie!" The character of the fêtes will doubtless remain unchanged till the end; as the fêtes are purely pacific, everyone is taking part in them. To begin with, in the salons of the Institut Rudy, rue Royale, a conference of the Russian fleet was given by Mrs. Lydie Paschkoff, which was followed by an excellent concert, in which took part artists of the Institut, of the Opéra and of the Comédie Française.

Last Sunday a grand Russian festival, organized by the "Echo de Paris," a morning newspaper, took place at the théâtre le Châtelet. The following artists gave their assistance: Mrs. Sarah Bernhardt, Miss Bréval, of the Opéra; Miss Delna, of the Opéra Comique, Mrs. Duvivier and Saléza, of the Opéra and Soulacroix of the Opéra Comique; Mr. Marsick, professor at the Conservatoire; Mr. Zillotti, professor at the Moscow Conservatory. The program included symphonie in B minor (Borodine), Colonne's Orchestra; cavatine for violin (César Cui), Mr. Marsick; vocal, "Le Rêve du Prisonnier" (Rubinstein), "La Sérénade de Don Juan" (Tschaikowski), Mr. Saléza; Orchestra, "Féramors" (Rubinstein); piano solo, prelude (Rachmaninoff); Basso Ostinato (Arenski), Mr. Alexandre Zillotti; chorus, "La Fraternelle," words by Libérat, music by Pierné. This composition received the first prize in the contest made by the "Echo de Paris" for a chorus on the occasion of the Russian festival. The second part of the program consisted of a Poème Symphonique, by Rimsky-Korsakow; vocal, "L'hiver" (César Cui), "Aubade" (Tholatschessky), Mrs. Duvivier; "L'extase" (Rubinstein); "Ah! qui brûla d'amour" (Tschaikowski), Miss Bréval; "La vie pour le Tsar," air de Soussanine (Glinka), Mr. Soulacroix; "Jeanne d'Arc," scène de la prison (Jules Barbier), Mrs. Sarah Bernhardt and Messrs. Darmont and Angelo. This last selection as well as the cavatina played by the virtuoso Mr. Marsick were received with tremendous applause by the overcrowded house.

Mr. Ed. Mangin was elected chef d'orchestra at the Grand Opéra in place of Mr. Paul Viardot, who resigned. In the beginning of next January the complete troupe of the Imperial Opera of St. Petersburg will give in Paris a series of sixteen representations; Mr. Rubinstein will direct the first play of "The Démon," and Mr. Tchaikowsky one of his operas.

The famous Colonne concerts will inaugurate its eighth season at the Châtelet next Sunday.

The committee which has charge of the arrangements for gala performance to be given at the Opéra, in honor of the Russian officers, has arranged the following program, which comprises selections from "Le Roi de Lahore," "Hamlet," "Salammbo," "Patrie" and "Faust," besides many divertissements and dances, Russian and French, and concludes with the Russian Anthem and an apotheosis.

Miss Thévenet, a Brussels artist, has been engaged by Mr. Carvalho, manager of the Opéra Comique, to take the parts of Mrs. Galli-Marié.

Alfred Quidant, who once had a considerable reputation as a pianist and composer, died the 4th of this month at the age of seventy-eight. He was a pupil of Chopin, Thalberg and Liszt.

C. M. V.

Patisserie.—Patti, it is said, has the trachetis. So has the box office. A well-known wag remarked yesterday that Patti was suffering from growing pains. Will she sing next Saturday afternoon?

The Brooklyn Philharmonic.—The first public rehearsal and concert of the Brooklyn Philharmonic Society occurred last Friday afternoon and Saturday evening. Mr. Emil Paur conducted.

Musical Items.

Scharwenka Faculty Concert.—Members of the faculty of the Scharwenka Conservatory gave a concert in the theatre of the Manhattan Athletic Club building last Wednesday evening before a large number of the students and their friends. The program was arranged as follows:

Quartet, op. 27.....Xaver Scharwenka

Messrs. Scharwenka, Arnold, Gramm and Laser.

"Der Neugierige".....Schubert

"Eifersucht und Stolz".....Schubert

Mrs. Ernst Thiele.

Etudes Symphoniques, op. 13.....Schumann

Mr. Victor Benham.

"Schliesse mir die Augen beide".....Stango

"Somewhere".....Ph. Scharwenka

Mr. Xavier Rolker.

Polonaise No. 2.....Wieniawski

Mr. Richard Arnold.

Bolero, "I Vespri Siciliani".....Verdi

Mrs. Ernst Thiele.

Cantabile.....César Cui

Serenade.....Bruch

Penso.....Paolo Tosti

Mr. Xavier Rolker.

The principal interest centred in the quartet, which was excellently played. Mr. Arnold's solo was another finished performance. Mrs. Thiele has a sweet, sympathetic voice and sang with admirable method. Her voice, however, is rather weak. Mr. Rolker, who has a light tenor voice, found favor with the audience, as did Mr. Laser, who proved an excellent cellist. Mr. Victor Benham shows some technical ability, but his playing is entirely lacking in artistic expression; he lacks repose and did not seem familiar with his subject, although he played from memory. He was recalled, however, as were all of the performers. Miss Hella Seydel made a capable accompanist.

First Damrosch Sunday Concert.—The first Damrosch Sunday Concert was given at Music Hall last Sunday evening, when this program was given:

Overture to "Benvenuto Cellini".....Berlioz

Air from "Pearl Fishers" (new).....Bizet

Giuseppe Campanari.

Symphonic Poem, "Phastion".....Saint-Saëns

"Bolero," from "The Sicilian Vespers".....Verdi

Miss Lillian Blauvelt.

Theme and variations on the Austrian National Hymn.....Haydn

String orchestra.

Air from "Roberto il Diavolo".....Meyerbeer

Mrs. Nice Moreska.

"Sounds of the Forest," from "Siegfried".....Wagner

Selections from "I Pagliacci".....Leoncavallo

Prelude and monologue, Act I.....Giuseppe Campanari and Orchestra.

Air, Act I.....Miss Lillian Blauvelt.

Intermezzo.....Orchestra.

Grand duo, Act I, "Nedda" and "Sylvio".....Miss Lillian Blauvelt and Giuseppe Campanari.

The new comer, Miss Moreska, did not impress one very seriously. Mr. Campanari sang in his usual musical fashion and Miss Blauvelt won much applause by her finished singing. The orchestra, under Mr. Damrosch, played excellently.

Lambert's Pupils in Trenton.—Alexander Lambert, of the New York College of Music, will give a concert in Trenton next Tuesday evening, with the assistance of several of his bright pupils, among whom are Jessie D. Shay, piano; Arthur Temme, violin; Gertrude Silver and Ada Smith.

Harold Randolph's Recital.—The Fourth Peabody Recital, at Baltimore on Friday, November 10, gave the musical people of that city an opportunity to hear Mr. Harold Randolph, the pianist, for the first time this season. His program began with Bach and ended with Chopin. The Bach number was the B minor gavotte (Saint-Saëns' transcription); a pastoral and sonate by Scarlatti; Schumann's Papillons; a minute and intermezzo by Sgambati; the op. 91 Giga by Raff and Chopin's nocturnes in C minor and B major and the G minor ballade—an exceedingly versatile and attractive program. Mr. Randolph, who is one of the instructors at the Peabody Conservatory, modestly claims that he is "really learning to play the piano very well." If certain other pianists with pretensions could play as well as Mr. Randolph does they would have reason to be congratulated.

The Latest in the Hegner Trouble.—Mr. Damrosch was seen Monday at Music Hall, where he was conducting a rehearsal. He said there had been no time to arrange anything with reference to Hegner. "There will be a meeting of the Symphony Society Committee upon the earliest possible occasion," he added. "We shall see the board of directors of the Musical Mutual Protective Union. The board will be urged to withdraw the embargo they have placed upon Mr. Hegner. This they have authority to do. A refusal will be an abuse of their power. I have no one to replace Mr. Hegner. His services are indispensable to me. If, therefore, the difficulty with the Musical Mutual Protective Union cannot be arranged it may compel me to disband the whole orchestra. In that case I shall give no concerts this year. And I can hardly be expected to take into consideration regarding my future arrangements the musicians who have placed me in such a difficult dilemma."—"Herald."

THE MUSIC TRADE.

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The Musical Courier.

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EDITORS:

MARC A. BLUMENBERG, OTTO FLOERSHEIM,
JAMES G. HUNEKER, HARRY O. BROWN,
HUGH CRAIG.

BUSINESS DEPARTMENT:

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EUROPEAN BRANCH OFFICE:

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ESTABLISHED JANUARY, 1880.

NO. 714.

NEW YORK, WEDNESDAY, NOVEMBER 15, 1888.

Telephone - - - 1253-18th.

M R. E. R. WANCKEL, of Alfred Dolge & Son, who sailed for Europe on September 30 last, will bring his visit to a close on November 21 and return home.

THE business of the late Junius Hart, of New Orleans, is continued under the management of Sallie J. Hart, testamentary executrix. Mrs. Hart is the residuary legatee.

AS it was the desire of the late Mark Ament, of Peoria, to have his name perpetuated, it is very probable that his business will be continued as a stock company to be called the "Mark Ament Company." Mr. Jas. H. Danley is the executor of the estate.

THE past crisis has demonstrated that instalment papers are accepted generally as substantial collateral all over the country. In the early part of the crisis such papers were used for that purpose to an enormous extent; later on they were not used, for there were none left, and new ones were not forthcoming.

MRS. FITZ-HERBERT RUXTON-CHICKERING, widow of the late Captain Ruxton, of Chickering & Sons, was married yesterday to Mr. George Nichols, of Nichols & Maston, New York.

BEFORE leaving the Southwest Felix Kraemer, who is now in Southern California, placed the Kranich & Bach pianos with John Eliason & Co., the leading firm at Oklahoma, and also with the Will A. Watkin Music Company, at Dallas, Tex. Mr. Kraemer has been planting Kranich & Bach pianos in healthy spots.

M R. JOHN N. MERRILL, of the Merrill Piano Company, of Boston, was in town end of last week on business. Those who desire to see the latest specimens of Merrill pianos can find them at the establishment of Wm. A. Pond & Co. on Union square. They will be found in all respects instruments of the character and calibre heretofore described in these columns, and dealers can make money and friends by handling them.

NO better example need be pointed out than the Ivers & Pond Piano Company, of Boston, to prove that a house can succeed in starting out to make a high class piano provided it adheres to its principles and does not deviate from its standard. The reputation of the Ivers & Pond pianos is due to their intrinsic, substantial merits, and they represent a firm principle of manufacture from start to finish, and from the start of the company to the present moment.

THE Painesville, Ohio, "Telegraph" makes the sad announcement that the Brett Piano Company will probably not locate at Mentor, Ohio, as was proposed, and adds that the reason is that a mere matter of \$15,000 bonus asked by Mr. Brett will not be put up by the citizens of that place, which statement indicates greater business foresight on the part of the Mentor people than we had at first given them credit for, inasmuch as they even considered the feasibility of operating the Brett idea of piano business.

THE MUSICAL COURIER is not engaged in political discussions. The music and musical instruments and matters pertaining to the music trades give us such a vast field for constant cultivation that we finish our political duties when we vote, as all decent citizens should, no matter what their political proclivities may be. Moreover, the readers of this paper are considered sufficiently intelligent not to look for political discussions in an organ devoted to a specialty, such as music and musical instruments.

IS there any practical sense, on the part of piano manufacturers, in criticising Mr. Leopold Peck's financial management, particularly when it is remembered that Mr. Peck never asked one supply house to renew for him, although the months of June, July, August and September were, by general consent, considered a legitimate renewal period? Mr. Peck paid every note at maturity and hence, as he made only small purchases, his firm owed comparatively little to the supply houses. Those gentlemen who are severely criticising him may or may not have been engaged in renewing their notes given for supplies, but we do happen to know that some of them renewed their notes given for advertising.

And why not? It was a time for renewing, and everyone did his best to assist his customers by renewing as much paper as he could safely handle. It happens however that Mr. Peck did not ask any supply house for renewals, and he should therefore get that benefit at least from his competitors, although it would not have been a crime had he asked for renewals, and they would have been granted, cheerfully too.

BROOKLYN OFFICE,

296 Fulton Street.

WITH its customary enterprise THE MUSICAL COURIER opens the fall season with an addition to its already extensive representation in large cities here and abroad by the establishment of a branch office in Brooklyn, L. I., which will be under the management of Mr. J. E. Van Horne.

The office will be situated at No. 296 Fulton street, in the very centre of the piano and music district.

It is our intention to devote special attention to trade and professional matters in the City of Churches and to cover all affairs of musical or commercial importance there as thoroughly as those of the greater city are now covered.

YESTERDAY afternoon the regular monthly meeting of the Piano Manufacturers' Association of New York City and Vicinity was in session at 110 East Fourteenth street. The chief business before the meeting was the annual election of the nominating committee.

WHY will you spend \$20 or \$25 for a page in the "Year Book" of "Presto," when there is no possibility for any returns to you whatsoever? About 500 copies are sent out to you and other advertisers and a few dealers get a copy apiece, and there is nothing in the contents of the "Year Book" that could induce anyone to give you an order. You might as well keep your \$20 or \$25; you will be so much in.

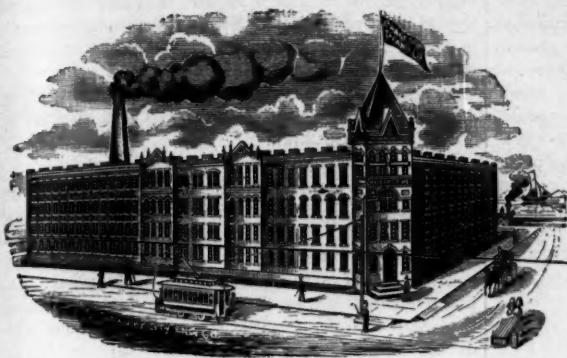
A WELL-KNOWN dodge calculated to catch the unsophisticated is observed in the special advertising columns of nearly all the leading papers of this country and consists of an offer of some family or widow in distress who is compelled to part with a valuable piano, or if not this the advertisement refers to a special private auction sale, &c.

The S. D. Lauter Company, of Newark, meet the fraud by advertising in the same column the following:

PIANOS—BEFORE YOU BUY A PIANO AT A private house or an auction sale, better see what you can get a thoroughly excellent instrument for from us. The sale you go to may be genuine, but the odds are largely against you. If you are a gambler you may like to take the chances, but does it pay? S. D. LAUTER CO.

WHAT has strengthened Chicago as a place that can produce high grade pianos is the permanent location of such a manufacturing plant as the Conover Piano Company. Every Conover piano that is shipped out of Chicago, every instrument with Conover on the name board adds just so much to the reputation of Chicago as a spot eligible for the production of high grade and artistic musical instruments, and aids every manufacturer who aims at producing artistic work. It is not only the Conover piano that is strengthened in the continuous output of these artistic instruments, but the whole line of musical goods is favored in the fact that such a piano as the Conover is made in Chicago.

WHEN men who do not know the difference between a trumpet and a cornet write about brass band instruments it naturally carries no weight. Conn makes good instruments, but he should not depend upon ignorant writers to attempt to make it appear that his goods are artistic like the instruments of the Besson factory. Who is there among the players in the Seidl, the Damrosch, the Boston or the Thomas Orchestra that uses a Conn instrument, and if so, how many are there who use Besson's? That is a better test; the answer to that question, and yet there is a place for Conn's instruments; they can be used, and they are used, and they are liked too, but they should not be foolishly outclassed. It makes the maker appear in a bad light.



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SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.
Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.
262 and 264 Wabash Avenue, CHICAGO, ILL.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest Toned Pianos in the World. Containing more Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,
461, 463, 465, 467 West 40th St., NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO., Cor. Main, Bank and Prince Sts., MINNEAPOLIS.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS
THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.

NEW YORK WAREROOMS: 10 E. 16th St., J. W. CURRIER, Manager. CHICAGO WAREROOMS: LYON, POTTER & CO., 174 Wabash Ave.

ROBERT M. WEBB, CLOTH, FELT AND PUNCHINGS.

— MANUFACTURER OF —

PIANO HAMMERS.

Sole Agency for the United States and Canada for

BILLION'S FRENCH HAMMER FELT.

Office and Salesrooms: 190 THIRD AVENUE, NEW YORK. FACTORY: BROOKLYN, L. I.



THE CELEBRATED Carl Scheel Piano,

Cassel, Germany.

FOUNDED IN 1846.

Highest Award and Gold Medal at Melbourne Exposition.

GENERAL AGENT:
F. BECHTEL,
704 Smithfield St.,
PITTSBURGH, PA.

Correspondence solicited with reliable dealers for the agency of these excellent Pianos for the different States, either directly with Carl Scheel, Cassel, Germany, or F. Bechtel, Pittsburgh, Pa.

SAVE \$100,000.

A Proposition.

THERE is no valid reason why the advertising of the piano, organ and musical instrument manufacturers and the supply houses should not be placed on a substantial commercial basis. The ordeal through which all business men have passed during the five months immediately behind us must necessarily influence the trade and govern not only the amount of moneys to be expended but the methods of expending it. The necessities of the occasion will therefore be of great assistance in preventing the continuation of waste.

A careful scrutiny of the bills paid by the above manufacturers for advertising in the small music and music trade papers of this country shows the sum to be a little over \$100,000. This can be saved. It need not be expended in 1894. There is no need for the waste.

In order to come to a definite conclusion THE MUSICAL COURIER makes the following proposition, and it must be accepted in its broadest sense, entirely free from any technical interpretation:

There is an organization of piano manufacturers in New York city; there is a music trade organization in Chicago. We submit that each of these associations is to select one member, and these two gentlemen so selected to name as a third member of a committee any manufacturer in the line in Boston or in the New England States. This committee of three is to examine, without preliminary notice, the books and the printing department of THE MUSICAL COURIER for one week's issue, or any number of weeks, consecutively or otherwise, in order to substantiate the fact that this paper issues more than 10,000 copies every week, not including sample copies.

From this investigation all sample copies are to be eliminated and are not to enter into the question of totals. We desire the fact to be brought authoritatively and officially before the music trade and the musical profession that, exclusive of sample copies, this paper issues over 10,000 copies each week. These copies go to subscribers and readers and are paid for with the exception of a small number that go to advertisers, exchanges and correspondents. It is this fact which justifies verification.

The committee to be so appointed is not expected to co-operate with this paper, for our proposition is in the interest of the trade and consequently the committee acts for the purpose of acquainting the music trade and the profession with the results of its investigations entirely free from contact with us.

Neither are we desirous to see or learn the result of the investigation for the purpose of publishing the report to be made. This is a matter of total indifference to us.

It is also a matter of indifference to us whether this committee investigates any other music trade paper. The fact that no other paper will invite investigation is all that is necessary in these premises. None of the other music trade papers can afford to show how small their weekly editions are.

The \$100,000 expended every year in these small music trade papers represents a superfluous and gratuitous outlay, for in the first place every human being in the United States whose trade or whose patronage is worth a profit reads THE MUSICAL COURIER. And in the second place, even if this were not true, the small music trade papers simply represent, each one, a duplicate of the other. You place an advertisement in THE MUSICAL COURIER and you follow it up by placing it in half a dozen other music trade papers. You do not reach one additional reader by doing so. You have an article printed regarding your business in THE MUSICAL COURIER and you follow it up by placing it in half a dozen other music trade papers. You do not reach one additional reader by doing so. You have simply expended in half a dozen music trade papers so much money that represents absolute waste.

And this applies with equal force to every house that advertises, even to all the supply houses. The supply houses appealing to the manufacturer can certainly reach the manufacturer through THE MUSICAL COURIER completely, and in addition to this they reach the whole musical profession which, particularly since the World's Fair, is intensely interested in the questions of actions, of felt, of wire, of ivory, of sounding boards and even of varnish. The music teacher, the pianist, the organist—all these people, of whom about 50,000 read this paper every week, and who exert an unparalleled influence on the piano and organ trade, read the trade department of THE MUSICAL COURIER. If the supply houses desire any additional medium, individual letters and circulars, backed up by their advertising in THE MUSICAL COURIER, will do them all the good they need and save them thousands of dollars a year uselessly wasted in the small music trade papers.

The question that now stares all these advertisers in the face is the elimination of this expense of \$100,000 in 1894. All claims about circulation and counter claims can be disposed of by the acceptance of our plain proposition. The appointment of this official committee to investigate without restriction for one week, two weeks, twenty weeks or any number of weeks the regular editions of this paper will abate at once what is considered by all leading houses as an insufferable trade nuisance. In order to emphasize the necessity of this movement THE MUSICAL COURIER herewith promises not even to mention in its columns the names of the gentlemen constituting the committee. It is not our aim or our purpose to make any capital out of this investigation. Our reason for making the proposition is for the purpose of saving \$100,000 to the trade in 1894. Surely it can't be claimed that these music trade papers have been competitors of THE MUSICAL COURIER, for with their increase in number the weekly number of THE MUSICAL COURIER have increased. We can't conceive how we could have grown more rapidly than we have. It is not a question of competition. It is a question of saving for the advertisers in the music trade the sum of \$100,000 in the year of 1894.

Most of the small music trade papers average a circulation of 600, 700 or 800 copies a week, and several of them don't run as high as 500. They are always found as companions of each other in the same offices. These offices are chiefly the offices of the advertisers and the latter are regaled every week by what all of them have to say about each other in these small trade papers. There is no sensible variation of themes; it's about the same thing all the year around. The great outer world of dealers and teachers and amateurs and dilettanti, who pursue the art for the love of it, know nothing of all this internal turmoil. There is no impression made by it and the effect of it has been so minimized that it isn't felt. The whole object of advertising is nullified.

What the trade wants and what THE MUSICAL COURIER wants is the saving of this \$100,000 in 1894 expended by advertisers without an object or purpose of any practical value. The investigation to be made by this committee would conclude the discussion and put an end to, at least in 1894, this inexcusable and deplorable waste.

There are numbers of advertisers in those small music trade papers who are short of funds; the times have placed them in a position which makes it impossible for them to meet their payments promptly. Their expense in these small music trade papers aggregates all the way in the total from \$100 a year to \$500 or \$600 each. They must for their own salvation save this expense and the annoyance associated with the knowledge that these small music trade editors are aware of the fact that their advertisers cannot pay promptly. This is particularly forcible because there is no necessity for the expense. If it were for legitimate advertising, for supplies, for salaries and other legitimate expenses, it wouldn't be so harmful, but this whole sum of \$100,000 is an unnecessary outlay.

Manufacturers must in 1894 stop the itinerant, half bankrupt and bankrupt music trade editors from drifting around in the whole trade and whispering to everyone whom they meet that their advertisers are unable to pay them promptly. The whole credit of the whole trade is at stake. These small trade editors all require favors to carry them through, and as an excuse for their own tardy action in the matter of payments urge that their advertisers do not pay them promptly. And who are their advertisers? During the past five months this has been one of the greatest evils in the music trade outside of the attacks made upon firms that have been temporarily embarrassed.

In the interest of the trade at large therefore we

believe we are entitled to request that this committee should be appointed, for it will unquestionably result in saving to the piano, organ, musical instrument and supply houses the sum of \$100,000 in 1894.

Any expense connected with this investigation, such as railroad fares and hotel bills, will be paid by THE MUSICAL COURIER.

THE details connected with the settlement of the affairs of Hardman, Peck & Co. are very nearly adjusted, and in a few days all the necessary legal transfers will have been perfected, and the business continued as if no interruption had taken place. The piano business is a great business; in fact it is among the safest and most satisfactory industrial subdivisions of American commerce.

THIS is just one of them: "I herewith inclose check in settlement of one year's subscription to your paper. I surely appreciate your journal, as I do not see how I could get along well in business without it. I think it is worth its weight in gold to any dealer, and you have recently employed an expert advertising writer, which, I think, will be well worth \$25 to any live, hustling dealer. As I advertise in 25 papers I have for a long time been wanting something of this kind, as I haven't time to devote to writing up ads. and have had some correspondence as to where such information could be received. I have already used some of your cuts and expect to use most all of them, and will occasionally send you papers containing some. Yours respectfully, E. E. Forbes." Mr. Forbes is a prominent Alabama dealer, located at Anniston.

Mr. Charles Pabst, of Wilkesbarre, a highly honored dealer in Pennsylvania and a man with an excellent record, says: "THE MUSICAL COURIER is the oracle of the music trade."

A Frenchman on American Pianos.

AT a meeting of the Syndical Chamber of Musical Instrument Makers, at Paris, October 17, Mr. Thibouville gave an account of his trip to the United States. The American organs, he said, lacked expression as compared with the French, and he called attention to the American manufacturers of guitars and mandolins. "The American pianos" he continued, "are usually larger than the French, and make more show. The actions are mounted on metal chases, and the metal frames are richly decorated; for this reason the Americans and English prefer them. The varnish is excellent, and, although the forms are heavy, the construction promises well for the future of the instruments. Their sonority is great, but in touch and tonal equality they are inferior; if the French pianos added to their delicacy of touch the appearance and solidity of the American, it would be a distinct advance." He insisted on the excellence of the American varnish, and brought back samples of each kind. As an evidence of the quality of the American varnish he stated that only one French instrument had its varnish well preserved. He spoke highly, too, of a polishing machine which he had seen at work.

—A \$5,000 fire occurred on the 9th inst. in the building No. 518 West Twenty-fourth street, occupied by Bernard N. Smith, the piano leg maker. Mr. Smith will be able to resume business within a short time.

—Mr. George R. Davis, the well-known piano dealer, of 14 King street, of this city, is organizing a company for the manufacturing of pianos, under the name and style of the Davis Piano Manufacturing Company. The capital stock will be \$25,000, divided into 1,000 shares of \$25 each. Incorporation will not be asked for until the paid up capital is \$12,000. Mr. Davis has had over 30 years' experience as a dealer and manufacturer of pianos in Europe and the United States, and should be a capital man for the business.—St. John (N. B.) "Telegraph."

The Claflin Piano.

WESTERN FACTORS:

CHICAGO, . . W. W. KIMBALL CO.

ST. LOUIS, . . BALMER & WEBER.

CINCINNATI, . . SMITH & NIXON.

Good Enough for Them Should be Good Enough for You.

527 West 45th St., New York.

GERMAN PRIZE WINNERS.

World's Columbian Exposition.

CHICAGO, 1893.

FOR the benefit of our German readers and the German music trade we publish a complete list of World's Fair prize winners in the music lines of Germany and Austria:

Deutschland.

PIANOS.

Grotian, Helferich, Schulz, Th. Steinweg Nachf., Braunschweig, Flügel u. Pianinos.
M. F. Rachals & Co., Hamburg, Flügel u. Pianinos.
Carl Scheel, Cassel, Pianinos.
F. L. Neumann, Hamburg, Flügel u. Pianinos.
Gebr. Rohlfs, Osnabrück, Pianinos.
Ed. Seiler, Liegnitz, Flügel u. Pianinos.
Ludwig Hupfeld, Leipzig-Eutritzsch, mechanische Pianos.

ANDERE MUSIKINSTRUMENTE.

Welte & Söhne, Freiburg i. B., Orchestrions.
Frati & Co., Berlin, Drehorgeln etc.
Arnold & Co., " "
Cocchi, Bacigalupo & Graffigna, Berlin, Drehorgeln, &c.
A. Ellersiek, Rostock, Streichquartett.
Fabrik Lochmann'scher Musikwerke, Leipzig-Gohlis, Musikwerke.
Jos. Haslwanger, München, Saiteninstrumente.
Heilbrunn Söhne, Berlin, Trommeln, &c.
Matthias Hohner, Trossingen, Mundharmonikas.
Günther Koerner, Gera, Accordions.
C. Kruspe, Erfurt, Holz-Blasinstrumente.
P. Lange, Chemnitz, Concertinas u. Bandionions.
L. Löwenthal, Berlin, Violins etc.
Franz Meier, Freiburg, musikalische Postkarte.
Chr. Messner & Co., Trossingen, Mundharmonikas.
Louis Otto, Düsseldorf, Streichinstrumente.
Emil Rittershausen, Berlin, Holz-Blasinstrumente.
Carl Schützhold, " " Musikinstrumente.
C. B. Sickelka, Hamburg, Accordions.
Alfr. Stelzner, Dresden, Violinen etc.
Jos. Thumhart, München, Saiten-Instrumente.
Georg Tiefenbrunner, " "
Ch. Weiss, Trossingen (Württemb.), Mundharmonikas.
Wilh. Arnold, Aschaffenburg, Zithern.
Andr. Koch, Trossingen, Mundharmonikas.
Schützhold & Werner, Leipzig, Musikwerke.

BESTANDTHEILE.

Moritz Poehlmann, Nürnberg, Klaviersaiten.
Stahl & Drahtwerk Röslau, Röslau, Baiern, Klaviersaiten.

Oesterreich-Ungarn.

V. Kohlert's Söhne, Grasitz, Holz-Blasinstrumente.
Wenzel Dotzauer, Wien, Blasinstrumente.
Wenzel Angerer?
Franz & Dotzauer?
Anton Dehmal, Wien, Blasinstrumente.
Karl Fromm, " " Zithern.
Karl Haudek, " " Streichinstrumente.
Karl Kiendl, " " Zithern.
Karl Mayer, " " Rohrmundstücke.
Jos. Leopold Pick, Wien, Harmonikas.
Johann Roesel, " " Blasinstrumente.
Karl Stecher, " " Holz-Blasinstrumente.
Bohland & Fuchs, Grasitz, Blasinstrumente etc.,
Schauf & Teillner?
V. F. Cerveny & Söhne, Königgrätz, Blasinstrumente.
Ph. Brunnbauer & Sohn, Wien, Mundharmonikas.
Johann Forster, " " Ziehharmonikas.
Daniel Fuchs, Wien, Blech-Blasinstrumente.
Anton Kindl, " " Zithern.
Karl Kirchner, " "
A. Plocek?
Michael Novy, Wien, Zithern.
Jos. Ign. Schuster, Kirchberg, Bogen.
W. Stowasser Söhne, Grasitz, Blasinstrumente etc.

—A \$12 mandolin, a number of mouth organs and an assortment of banjo, guitar and violin strings were stolen from the store of Harry C. Orth at Harrisburg, Pa., on the 8th inst. Thief not yet apprehended. The Harrisburg "Telegraph" compliments the thief because he did not steal a copy of "After the Ball," which was within easy reach.

ANOTHER DIPLOMA FOR GEO. P. BENT.

WE report that Mr. Geo. P. Bent deserves an ESPECIAL award.

For GENERAL BUSINESS ABILITY, by which he has laid the foundations and reared the superstructure of a prosperous and remunerative business.

For SHREWDNESS, which characterizes his conduct of affairs. Shrewdness, which is not a synonym for sharpness as generally understood, but a shrewdness that comprehends all the possibilities of a business situation or proposition, with mental power to attain the highest point in the proposition, or to force the business situation to his advantage.

For PROGRESSIVENESS, through the utilization of which he puts into commercial commodities new and useful improvements and into business relations ideas both new and novel.

For AGGRESSIVENESS, that is forcing him to the front rank in volume of business. Aggressiveness is one of the most startling characteristics of Mr. Bent. He is never satisfied with what he has done. The attainment of an object, however, difficult and long sought, is but the mounting of one step in the pyramid of his ambition.

For ENERGY, the engine that gives force to the great business qualifications of Mr. Bent and by which he keeps himself in condition to personally direct the forces at his command. His energy is tireless, as it should be in a man so splendidly endowed with business aptitude.

For ADVERTISING POSSIBILITIES, the understanding and utilization of which have brought him a competence. Mr. Bent is one of the heavy advertisers in the trade. Mr. Bent has built up a great business in a comparatively short time, and a business that he can trace to the work of THE MUSICAL COURIER.

For CONSERVATISM, that is liberal in its policy, yet is stringent enough to keep all business transactions clean and free from losses unforeseen.

For GRASP OF AFFAIRS, that enables him to instantly decide a question of credit or of policy and keep his business at the ends of his fingers.

For GENERAL COMMENDATION of all the "specific points of excellence" spoken of and commented on in this diploma.

(Signed) Award granted.

(Signed)

THE MUSICAL COURIER.

THE AMERICAN PUBLIC.

The above is the kind of man to whom the World's Columbian Exposition gave four medals and diplomas of the highest honor for the goods of his manufacture which he exhibited. The judges appointed by the national commission could not give a diploma to Mr. Bent for his business aptitude, but THE MUSICAL COURIER can, having observed his rapid strides in the trade for a number of years. And we were so sure that the American public coincided in our expressed opinions that we as their sponsor attached their name.

We said that the World's Columbian Exposition granted four awards to the goods of Mr. George P. Bent. Let us look at a little circular from Mr. Bent that lies before us, and entitled "Facts, Figures and Fancies":

Four medals of the highest honor were given "Crown" pianos and organs. That fact speaks so eloquently for the merits of the goods that extended notice on this point is not only superfluous but is an insult to the reader's intelligence.

Seven judges examined the goods and gave signed documents expressing their views that the goods were most excellent and meritorious. Seven typifies complete, therefore seven judges must be a complete court of judgment handing down complete judgments.

Seventeen points of superior excellence in these instruments are testified to in language the most emphatic.

Twenty medals and diplomas have been won by the makers of the component parts of "Crown" piano and organ. This speaks highly for all material that Mr. Bent uses in manufacture.

Mr. Bent calls attention to the fact that the commissioners of 32 State and foreign buildings selected "Crown" pianos and organs for the World's Fair homes of their respective commonwealths. The fact of "Crown" pianos and organs being exceedingly numerous on the grounds of the Fair has been noticed repeatedly and commented on approvingly in these columns many times. It was a great victory for "Crown" goods.

The 51 pianos and organs which were in constant use on the Fair grounds the last six months have been a great advertisement for Mr. Bent. In fact the "Crown" piano has been the recipient of a great many praises from tens of thousands of people.

Another startling fact. Mr. Bent has 871 letters from

commissioners of State and foreign buildings, all testifying to the merits of "Crown" pianos and organs.

After such a World's Fair record dealers should be awake to the possibilities of business through handling the "Crown" goods. The average dealer is wide awake and will appreciate this great advertising, sell "Crown" and make dollars. It were too evident to discuss further.

Award was granted the "Crown" pianos on the following points:

Quality of tone.

Tone sustaining power.

Well balanced scales.

Carefully regulated actions.

Easy touch.

Elastic touch.

Quality of materials used in construction.

Satisfactory workmanship throughout.

The "American" keyboard.

And on the "Crown" organs for:

Quality of materials.

Durability of construction.

Finish.

Rich, full and mellow tone.

Good tone-carrying power.

Light, free and responsive touch.

An exhibit commendable throughout.

An organ, deserving special mention, built in exact imitation of a three pedal and 7½ octave piano, with no draw stops, but entirely under control of the knees and feet, and on which piano music can be executed with the advantage of full organ combinations and effects.

Mr. Bent indulges in "fancies" in such a logical sequence that they are found below:

Fancies fair and feasible come to me as I think of this World's Fair record made by the "Crown" pianos and organs, the greatest record in this line of goods ever made in the history of the world. Fancy how hard the dealer or the retail buyer must be to please, if the "Crown" goods won't do it after the verdict as to their merits of judges, officials, &c., of the Fair, as shown herewith. I fancy since they please so many they would be almost sure to suit your fancy. Fancy how easy to sell and how sure to satisfy the "Crown" goods must be when their World's Fair record is known. Fancy, if you can, how it is possible for any other instrument to outdo, outsell or surpass them since taking at the World's Fair front rank, as they did. The "Crown" goods are first-class and shall be kept "at the top" and "to the front" all the time. I fancy you want the goods that sell well, suit well and pay well, be you a retail buyer or dealer. If fancy that I have just what you want, and if you fancy them enough to try them and test them for yourself, and are satisfied as to their merits, as so many thousands have been during the Fair, I fancy you will buy no other. I fancy, too, that when so many have pronounced in their favor so emphatically both by words and acts, your verdict cannot be other than very favorable after an examination of the "Crown" goods. Very truly yours,

GEO. P. BENT,

Manufacturer, 323 to 333 South Canal street, Chicago, Ill., U. S. A.
NOTE—I used to advertise, in my modesty, that the "Crown" instruments were "next to the best," for I could not find any other maker who did not claim that his were "the best," but now, "after the Fair is over" and the "Crown" have made such a marvelous World's Fair record, I am claiming, still modestly, I hope, that the "Crown" are better than the best.

The Braumuller Company Assigns.

ON Thursday, November 9, after a meeting of the stockholders, the Braumuller Company made an assignment to Mr. Meyer Foster. The company was organized several years ago, with Mr. Otto Braumuller as president and Mr. W. H. Turner as secretary and treasurer, incorporated under the laws of the State of New York and paid in a capital of \$15,000. Since that time some \$30,000 additional cash capital has been invested. The assignee is unable at the present writing to make a statement of the assets and liabilities, and it will probably be several days before a complete schedule can be prepared, as the books of the concern will have to be carefully gone over to determine exactly how they stand.

The immediate cause of the assignment and the cause of the confusion in the accounts is the action of the absconding bookkeeper of the concern, Walter R. Scott, a trusted employee who has proved himself to be a forger, embezzler and general all around rascal. Scott had been in the employ of the Braumuller Company for about a year and a half and had won the confidence of all with whom he came in contact. He was prompt, accurate, careful and appeared to look to the interests of the company in all ways. As an evidence of the esteem in which he was held it may be mentioned that when he was ill last summer for several weeks he was sent to a hospital at the company's expense, his salary continued and afterward sent to the mountains to recuperate, the entire charges for his trip being borne by his employers.

It was the custom to have the books of the concern balanced monthly, and at regular periods examined by an outside accountant, who certified to their absolute correctness. This was done up through the month of August, and everything was at that time straight and correct. Early in September Mr. Otto Braumuller left town for a Western trip. Scott at once began to neglect his duties and to steal. He was at his post every day and remained up to the last possible moment, and much excuse for his tardiness was made on account of his recent severe illness. On the Saturday that he was last seen the factory was closed as usual at noon. The workmen were paid off, and all hands went home save Scott, who stated that he was obliged to work during the afternoon to catch up with his work. During that afternoon he destroyed as far as was possible the evidences of his crimes. He on that day forged a check on the Gansevoort Bank, which was the last money that he stole.

The Monday following his late stay at the factory a note

was received from him by Mr. Turner saying that he could not be on hand that day on account of indisposition, and nothing strange was thought of his absence, since he was but convalescent. On Tuesday he did not turn up and Tuesday afternoon brought the information that he had left his boarding house on Saturday afternoon and had not been seen since then. It was not until then that his accounts were investigated and the first discovery was the forgery of the Saturday previous.

His stealing was done in a manner calculated to deceive even the watchful care of Mr. Turner, and it was practically impossible to detect him before the time of the regular monthly trial balance. As an instance, it was discovered that when sent to the banks with a money deposit he had entered the amount on the check book stub, and then forged the date, the receiving teller's signature and the amount in the bank deposit book. When the deposit book was returned to Mr. Turner with every appearance of being correct it was not to be imagined that he would suspect that anything was wrong. At another time Scott was sent to the New York County Bank to purchase \$600 worth of exchange on a Western city. He returned with a forged bill of exchange, which he presented to Mr. Turner, and coolly wrote in Mr. Turner's presence a letter to the party for whom the amount was intended, and copied the letter, inclosed the draft, and placed the envelope with the rest of the mail matter. It is needless to add that he forged an indorsement to the check and collected the money. Raising checks for pay-rolls was mere play for him.

When his stealing was discovered, after he had almost three days' start, Mr. Brammuller was telegraphed for and came home immediately. He has since been working night and day to try to bring order out of the confusion Scott had wrought. So far as the investigation has progressed there is a shortage of about \$5,000, with the prospect of a considerable amount being added to this when the books are finally balanced.

It was therefore deemed best that an assignment without preference should be made and the whole affairs of the company readjusted. There is a disposition on the part of the creditors to grant an extension and to have the concern continue, and the greatest sympathy is expressed for the officers of the concern in their unavoidable trouble. The two banks interested (to what extent is not yet determined) are the Gansevoort Bank and the Columbia Bank. The chief creditors are Alfred Dodge & Son, Davenport & Treacy, Richardson Piano Case Company, Roth & Engelhardt, Pratt, Reed & Co., Davis & Co. and Mrs. W. H. Turner.

Among the concern's chief customers were Lyon & Healy, Jesse French Piano and Organ Company and Emil Wulschner. They had numerous smaller agents, and Mr. Wigand, their traveler, who was at once called in, returned to New York with a number of good orders. There are between 400 and 500 pianos in course of construction, and the scale and patterns, as well as the name Braumuller, have a trade value.

It is hoped that a settlement in some form will be effected before December 1.

Columbian Prize Winners.

THE "CONOVER PIANOS" received HIGHEST AWARD at World's Columbian Exposition. The special features of excellence stated in diploma are as follows:

The tone quality is clear and musical.

The duration and singing quality are excellent.

Scale even and free from breaks.

Touch light, firm and elastic, with good repeating power.

Materials and workmanship of highest grade.

(Signed) HUGH A. CLARKE, Judge.
K. BUENZ, President.
J. H. GORE, Secretary.

Card No. 18,291.

The "CHICAGO COTTAGE ORGANS" have been awarded FIRST PRIZE at the World's Columbian Exposition. The points of superiority mentioned in diploma are as follows:

Excellent manufacture, simplicity of construction, freedom of action and elasticity of touch.

Uniformity and volume of tone.

Artistic case and built proof against climatic influences. Method by which key frame is secured, and easy access to interior of instrument.

(Signed) MAX SCHIEDMAYER, Judge.
K. BUENZ, President.
J. H. GORE, Secretary.

Card No. 18,214.

The Boston "Advertiser" states that Parker & Hunt have started up their sounding board factory with a number of orders ahead and with a working force of 40 people.

A man registered as H. J. Taylor, Philadelphia, at the Lebanon Valley House on November 8 and presented himself at the music store of the Miller Organ Company, where he hired a music box, which he stated he would place at the Valley House and on either side place business cards, as an advertisement, while the music was in progress. He made a further promise of purchasing the music box and collected money from several parties for their advertisements. This morning he skipped the city and left the music box at the Lebanon Valley House.—Lebanon, Pa., "News."

Obituary

Alvin Kranich, Sr.

IN the death of Mr. Alvin Kranich, Sr., a brother of Mr. H. Kranich, Sr., of Kranich & Bach, the guild of piano makers of New York city loses one of its most honored and competent members. He died at midnight of Sunday, November 12, at his residence, 1127 Jefferson avenue, Brooklyn, whence the funeral takes place to-day at 2 p.m.

The late Mr. Kranich was for many years foreman of the regulating department in the factory of Kranich & Bach and exercised a general superintendence of the factory forces. In earlier years he was employed in the house of Steinway & Sons, and in all respects he was a most accomplished artisan who had made an especial study of every feature of piano making, beginning from the rudimentary planing to the higher branches of finishing and tone regulation. Like all the members of the Kranich family, he had a delicate and refined sense of hearing, which enabled him to attend to his functions with more than the average scientific assurance. He was very well known among all the piano manufacturers and workmen of high grade and his death is universally regretted.

The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, October 25, 1893.

For first article see May 18, 1893. For second article see August 24, 1893. For third article see November 9, 1893. For fourth article see November 30, 1893. For fifth article see December 21, 1893. For sixth article see January 4, 1893. For seventh article see January 11, 1893. For eighth article see January 18, 1893. For ninth article see January 25, 1893. For tenth article see February 15, 1893. For eleventh article see March 22, 1893. For twelfth article see May 24, 1893. For thirteenth article see September 27, 1893. For fourteenth article see October 21, 1893. For fifteenth article see October 25, 1893.

CHAPTER IX.—THE SOUND BOARD (Continued).

THE divisions to be made in the sound board for insuring a true wave movement may be deduced from the sounding portion of a bell. As is well known, a bell, when caused to vibrate, divides into four parts separated vertically by certain lines of rest. Two opposite divisions of the bell approach each other, when it is caused to vibrate, just as the two other divisions increase their distance. In order to render this clearer, we will suppose the four divisions to represent the cardinal points of the compass. Now, just as the two prongs of a tuning fork, when vibrating, must approach and leave each other because they are opposite to each other, so also the opposite sides of a bell must approach and leave each other; thus at the moment when the south side of the bell approaches the north side, the north side must also approach the south side. But if the south and north sides mutually approach, it is evident that the east and west divisions are forced outward by the continuity of the metal, and must therefore be further apart. When in their turn the east and west sides approach each other, the north and south sides must separate.

If we were now to cut through the mass of metal along one of the lines of rest, and to flatten it out, we should find on tracing the lines of the aforesaid vibrations that they assume a wave movement. A horizontal section through the bell, if this section be laid out flat, would give us a vibrating string with four waves and five nodes. In arranging the divisions on the sound board, it seems to me of importance in placing the ribs to bear in mind Chladni's sound figures.

Chladni made numerous experiments by strewing sand upon trays of different forms, and set these trays in vibration. What is most interesting for the piano maker in these sound figures is that they assumed regular forms of division; and it is this peculiarity which must be an indication for us in dividing the sound board. Whether the ribs on the back of the sound board mark the centre of a wave, or the lines of rest, the regularity of the divisions in the sound figures compels us to recognize that a regularity in the divisions of the sound board must be observed.

The elasticity of the belly (technical term for sound board) depends upon the fixing of the ribs, and on this point also some remarks have to be made. Just as the strings must possess a certain amount of elasticity in proportion to their length, so too the belly requires a certain elasticity proportionate to the vibration of the strings. Every practical man knows how difficult it is to ascertain and determine in a piece of wood the elasticity which it derives from nature, and is dependant on its texture and substance. Such discrepancies should not, however, deter us from calculating the elasticity of a sound board from

average results taken from the proportions of the best class of instruments. First of all, we have to do with the size of the belly and the shape of its edges. The shape of the edges of the belly are determined by the position of the strings; the shape of the back edge by the distance between the bent side and the lower bridge. In order to determine the distance between the bridge and the edge of the belly, we draw from the hindmost pin on the bridge of each middle string of each note a line forming an angle of 45° with the string, and on these lines at 45° we make our calculations. The lines from the strings of the notes to the right, on the treble side of C, go beyond what we can use; hence we discard them, and beginning with C take a length of 22cm. The next line, from B, has a length of 20.30 cm., and next, multiplying by 1.014, we obtain from semitone to semitone the following table:

C ⁴	C ³	C ²	C ¹
22.00	26.00	30.84	36.50
B ³	B ²	B ¹	B
22.30	26.36	31.27	37.00
A ²	A ²	A ²	A ²
22.61	26.63	31.71	37.51
A ¹	A ¹	A ¹	A
22.92	27.01	32.15	38.00
G ²	G ²	G ²	G ²
23.25	27.37	32.60	38.52
G ¹	G ¹	G ¹	G
23.58	27.76	33.00	39.16
F ²	F ²	F ²	
23.92	28.15	33.46	
F ¹	F ¹	F ¹	
24.26	28.74	34.00	
E ²	E ²	E ²	
24.60	29.14	34.47	
D ²	D ²	D ²	
24.94	29.55	35.00	
D ¹	D ¹	D ¹	
25.95	30.00	35.50	
C ²	C ²	C ²	
25.64	30.42	36.00	

From the lengths we can design the shape of the bent side, and at the same time its distance from the lower bar, which also gives us a portion of the back edge of the belly. The size of the instrument, as well as the position of the bar for carrying the covered strings, determine the shape of the rest of the belly on that side; and in this matter the workman must give and take as required. Care must be taken in over stringing that these two bars are not too far apart, for the nearer they are brought together the better will be the tone of the instrument. Having thus determined the size of the belly behind the lower bridge, we must proceed to fix its size in front of that bridge. From what we have before said it will be clear that, in order to further the wave movement in the belly, the front part of the board must be proportioned to the hinder portion. The distance between the ribs at the back of the belly should be from 10-11cm. (—3½-4½ in.). Having thus determined the length of the first treble rib from the bridge to the bent side, it will give us the proportionate length for the second, third or fourth rib, according as that length can be obtained; and thus we secure a series of compartments in the sound board which are amenable to synchronous vibrations.

(To be continued.)

Hazelton Brothers.

SUCH an unusual occurrence as working overtime is worthy of special mention. The present condition of the piano trade would seem not to warrant such proceedings; but here is the situation: Hazelton Brothers have had a demand for Hazelton grand pianos beyond their most sanguine anticipation, and in consequence have kept the workmen in this branch of their factory not only working full time but every hour of overtime that could be utilized. Mr. Samuel Hazelton says: "General trade is yet slow, but in grands we are doing a splendid business."

—Mr. F. G. Smith's case factory at Leominster, Mass., has started up work again.

—Floyd's music store at Parker, Pa., has been destroyed by fire. Insurance not stated.

—B. F. Dunbar, formerly with the Estey Piano Company, has been engaged by Jack Haynes as traveling salesman.

—The Hudson, N. Y., "Journal" is responsible for the statement that ex-Sheriff Felt of that place is about to open a music store.

—J. G. Smith has purchased the stock of pianos and organs owned by H. M. Sebastian, at Bloomington, Ill., and will continue the business under his own name.

—Mr. Paul G. Mehl, of Minneapolis, came to New York last week to visit his son here, Mr. H. Paul Mehl, and intends to go to Mobile, Ala., where his daughter lives, before returning home.

—The Lincoln, Ill., "Herald" says that C. H. Foster of that place has moved into a new room which has new paper, new paint, new floor, new signs, and that he will put in a new stock of new goods before New Year's.

—Somebody in Worcester, Mass., has, according to the Springfield "Union," sold an organ to J. W. Porter, of Palmer, Mass., and upon attempting to collect for it has failed to find either Porter or the organ or anyone who ever knew Porter or saw the organ.

—Amanda Wolff, 18 years old, of Hoboken, was remanded for trial on November 7 in the Yorkville Police Court charged with stealing a pair of bracelets and a watch and chain, valued at \$300, from Mrs. Charles S. Fischer, wife of the piano manufacturer, and a silk dress from her cook. Amanda was lately employed as a domestic in the Fischer family. She is engaged to marry a Hoboken man and came to New York to secure money to help meet the wedding expenses.—"Herald."



CHICAGO OFFICE THE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, ILL. November 11, 1893.

THE Grollman Manufacturing Company confessed judgment yesterday for \$5,563. This is the second time the Grollman concern have failed within a short space of time. I am informed by a gentleman who assisted this concern in their previous difficulty that at the time the fire occurred which destroyed their factory the Grollmans would have been able to clean up their business with a surplus in the neighborhood of from \$5,000 to \$10,000. I have not learned sufficient about the matter to make an intelligent surmise as to the effect of this last failure, but it is quite certain that very little faith will be placed in the Grollmans hereafter. All their outstanding accounts have, I understand, been assigned to a firm of lawyers, Messrs. Smith, Helmer & Moulton, at 132 La Salle street. I think, however, that their outstanding accounts consist of a limited amount, as they have made their collections as closely as possible.

The Mark Ament Business.

I have been doing my best to find out something about the Mark Ament business in Peoria. Mr. John Ament has been expected in town this week, and I was in hopes to find out something from him relative to this matter. I will simply mention two rumors that have obtained in relation to the business. One is that by the will of Mr. Mark Ament the business was to be left to his sister, a Mrs. Danley, who now resides in Milwaukee, and that it may probably be continued under the direction of Mr. Danley. The other rumor is that the heirs to the estate may combine and run the business together under the direction of John Ament. It certainly would be a pity to have such a fine business closed up.

Mr. Powers, the manager, is represented to be a very reliable and efficient man. In either case, as suggested above, the probabilities are that Mr. Powers will remain as manager.

Future Trade.

I could mention the names of several very conservative business men of this city who have already pronounced that this winter is going to be a hard one for business. In fact I think that all manufacturers, and dealers too, are looking forward to a very slim result from the coming season's business. Personally, although my opinion may not amount to a great deal, there does not seem good reason for thinking that things are going to be as bad as anticipated. I do not see that we are in any worse condition than we were last fall. Whatever has been done by the present Congress has certainly been done for the benefit of business. There is only the possibility of a change in the tariff at the present time to annoy business people, but even that uncertainty cannot destroy all business. "It's always darkest just before daylight."

Disposition of Fair Buildings.

So many different suggestions have been made relative to the retention or destruction of the principal buildings on the Fair grounds, that it has simply resulted in the utmost uncertainty. A late suggestion, however, is that certain of the larger buildings shall be retained in their present condition, and that next summer an American Exhibitors' Fair should be held there. It is not worth while to dwell on any of these propositions until something positively definite is known.

Another Award.

There is a piano made in this city which on account of its limited production is scarcely known to the general public. I refer to the Gerold piano, which is, as has been stated many times in this paper, a very remarkable instrument. Mr. George Steck says of this instrument, as a judge in the musical department of the World's Fair, that it deserves an award "for good tone quality which possesses considerable sustaining power, for well planned scale, for satisfactory action which is prompt and elastic, and for excellent material and workmanship."

Bauer vs. Bauer.

The story headed "An Old Story" on page 26 of the November 1 issue, and which refers to the salesmen connected with the Chicago Music Company, not mentioning any particular salesman, seems to have aroused a great deal of ire on the part of a certain man connected with the house as

salesman by the name of Hahn. Mr. Hahn's name has never been mentioned in this paper before; in fact, I did not know the gentleman's name, and even had considerable difficulty in finding out what his name was. All I have got to say to Mr. Hahn is, "If the cap fits, put it on."

Mason & Hamlin.

The warerooms of the Mason & Hamlin Company in the city of Chicago are becoming quite popular with musical people, inasmuch as they are doing everything in their power to accommodate those who wish to give small musical entertainments. The Sherwood Club, which is really a comparatively new organization, and which consists of from 75 to 100 members, meets there once a week. These warerooms by the way have been very much improved lately by the laying of a new floor, by some redecorating and by a rearrangement of the instruments on the floor, and as there is an elevator right handy from the street it really makes very little difference that it is on the second floor.

Chase Brothers' "Doings."

Chickering-Chase Brothers Company have nothing to say in any way detrimental to the house of Chickering & Sons or the Chickering piano. They do say, however, that they regret now ever having attempted the sale of the instrument, and think they would have been much better off today if they had from the beginning of their career in this city put their entire efforts in the Chase Brothers piano, the same as they are now doing. The Chase Brothers grand has been played this week in concert, and proved itself again an instrument of truly artistic qualities. To say that the Chase Brothers' pianos, from the smallest upright to their grand, are not good instruments, is simply to prove that whoever says so is either an ignoramus or a deliberate liar. Mr. M. J. Chase is one of the best piano makers in the West, and his scales are as near perfection as the present method of construction will permit of. Many instruments of greater pretensions are not so clear of overtones as his. They are exceedingly musical and satisfactory to the player.

The three testimonials which follow have been received by them lately:

CHICAGO, October 30, 1893.

Chase Brothers Piano Company, Chicago, III.

GENTLEMEN—Having been appointed by the Brazilian Government to open the Brazilian Building at the World's Columbian Fair, Chicago, Ill., in a grand musical concert, and having made a critical examination of all American pianos, I selected the Chase Brothers instruments on this occasion.

These artistic pianos possess in the highest degree nobility of tone, most perfect elasticity of action and have the most beautiful singing quality of tone possible to conceive. Artists and amateurs should especially examine these great pianos before purchasing others.

The Chase Brothers' pianos are built on the most scientific principles and from their careful construction I believe will stand in tune and retain their tone under all conditions of climate.

I have used them exclusively at all my concerts while in America, and have selected one which accompanies me home to Milan, Italy.

Sincerely yours, CARLOS GOMES.

— CHICAGO, October 10, 1893.

Messrs. Chase Brothers, 219 Wabash Avenue, Chicago:

DEAR SIRS—We desire to thank you cordially for the use of your grand concert piano at the series of eight song recitals we have just concluded in Music Hall with the World's Fair Bureau of Music.

We are to repeat the entire series in the Assembly Hall (Woman's Building) for the "Permanent Woman's Building Fund," and would be pleased to have the use of the same superior piano on these occasions. We remain sincerely yours,

AGNES THOMSON AND JAMES F. THOMSON.

— [COPY.]

GRAND RAPIDS, Mich., October 18, 1893.

Chase Brothers, Chicago: GENTLEMEN—The great satisfaction your piano has given prompts me to recommend it to the lyric profession as an excellent aid.

Yours very truly, LOUISE NIKITA.

During the World's Fair the Chase Brothers' pianos were played at the following places: In the Michigan Building on the opening day, on Michigan Day, on Michigan Editors' Day and on Grand Rapids Day; also at a series of daily concerts by Mr. Joseph Pizzarello, a series of concerts by Mrs. Nellis, and various concerts almost daily through the entire season. The Michigan Building was provided with a beautiful hall on the second floor, seating several hundred people. In the large music hall on the grounds there was a series of eight concerts given by Mrs. Thomson and Mr. Thomson. In the same hall a grand concert was given on Mexican Day. In Festival Hall on Italian Day five Chase Brothers' grands were used. In the Woman's Building, in the Assembly Hall, there were given some eighteen concerts of more or less importance, at which these pianos were used. They were also used in the Brazilian Building on the opening day and throughout the season at various State and auxiliary buildings.

Story & Clark.

No house in the country have received more unquestioned prestige from their recent efforts, both severed from and relative to their endeavors at the World's Fair, than the Story & Clark Organ Company. Not a whisper has been heard nor a word uttered which would indicate that they are not entitled to all the fame and reputation which are attributed to them.

I think it would be just as impossible for this famed house to produce anything in the way of an inferior instrument

as it would be for any house who have the reputation of making poor goods to produce a good article.

Story & Clark, like all other concerns, naturally suffered from the prevailing dullness in business, but I do not think there is a house in the trade anywhere in the country which are in a happier condition than it, and so soon as a revival of business takes place we may all look for a boom for the Story & Clark organs.

That Piano Which Was Not Stolen.

The report which was published in one of our evening papers last Saturday, and which related to a \$1,500 boxed piano, said to have been stolen from Section I in the Manufactures Building, aroused considerable interest in the trade here. Curiosity to know whose piano it was was a dominant feature of conversation.

The writer made strenuous efforts by inquiring and by telephoning to the grounds, but could get no information about the matter, and it was not until Tuesday night that it was positively learned that the rumor was a canard, no piano having been stolen.

Reed & Sons.

For originality of modes and methods, and also originality in construction of instruments, Messrs. Reed & Sons must be acknowledged to be pre-eminent. It must not, however, be supposed that Messrs. Reed & Sons, so far as the construction of their instrument is concerned, are not thoroughly satisfied with it; so fully satisfied are they that any further experiment in this line will not be attempted by them.

What led me to speak of their originality was the fact that they have a decidedly novel idea relative to the award which they have received from the Exposition authorities. This award will soon be given to the trade, who will then see in this diploma something different from the other diplomas. The house spoken of report a slight revival in business. The attention which their goods received at the Fair from dealers from all parts of the country cause Messrs. Reed & Sons to have faith that upon a revival of business they will have a fine demand for their instruments.

Enlarging His Business.

S. B. Kirtley, of Columbia, Mo., who has been selling pianos and organs at that place for nearly 20 years, is preparing to add to his stock a complete line of small musical instruments, sheet music and music books; in short, he will sell almost everything connected with the music business.

Mr. Kirtley has made a decided success of his self indexing ledger, but this part of the business is handled by a house in St. Louis and one in Chicago.

The Lakeside Goods.

Tryber & Sweetland, of this city, who have for many years been known as first-class organ manufacturers, have comparatively recently entered into the business of piano manufacturing, in addition to their organ business. They are making two grades of pianos. Their first grade instrument is called the "Lakeside." Their second grade instrument is called the "Garden City."

Even their second grade is a very excellent instrument. It is upward of 4 feet 10 inches in height, has a very excellent scale, a full iron frame, a good tone, a good standard action, well set and well regulated, and a well finished case.

Not much more can be said of their first grade instrument, except that the material is more carefully selected and of a better quality, and the action is the best that money can purchase. In these two makes of instruments can be found some 12 or 14 different styles of cases. Their first grade is made up with the Boston fallboard. Their second grade is the regular New York fallboard.

Tryber & Sweetland are now occupying about 30,000 square feet of space, which, considering the fact that they do not make their cases, gives them ample room for all their requirements. The trade will do well to examine these instruments, as considering the quality of the goods their prices are very reasonable.

Diplomas and Medals.

The decision on the part of Mr. Thacher's department of the World's Fair to permit but one medal to one house, though the house may have received a dozen diplomas, gives very general dissatisfaction. Mr. Thacher gives as a reason for such a decision that they wish to economize as much as possible. Mr. Thacher himself is a very economical man. He is said to have opposed anything like a respectable appropriation on the part of the New York State authorities for the Exposition, saying at the time that \$150,000 was enough to spend. However, the first appropriation was for \$300,000, which was a compromise basis. After which the State appropriated an additional \$300,000, and if my information is correct they are still short some \$300,000, which will have to be paid by the State.

A singular feature of this diploma and medal business is the fact that the houses who have received more than one diploma have been told by the officials of the Award Department that they are entitled to advertise the fact that they had so many diplomas and so many medals, which would really be authorizing a house to tell a falsehood. Why each diploma should not also be accompanied by a

medal is what those exhibitors who received more than one diploma cannot understand.

It may be possible that a different decision may be arrived at hereafter, but if such should not be the case it certainly will result in great dissatisfaction with those who have received more than one diploma.

Advertising.

If the great number of houses who are advertising "highest award" in every line of business be taken into consideration, one is forced to the conclusion that it would be much better to either omit such a term altogether from all future advertisements, or even better still, state positively that the concern do not claim the "highest award," at the same time pointing to the real wording of the award upon which to base their claims. It would seem that if some such method is not adopted the whole scheme of awards will be subject to ridicule by the public. In the case of pianos, for instance, the daily papers are calling attention to the fact that 52 pianos received highest award at the Fair.

Notes.

Not many people who visited the Fair grounds discovered the fact that the Michigan State Building was the only State building which contained a regular hall built almost expressly for musical entertainments, with an appropriate stage and containing a regularly built pipe organ, made by Farrand & Votey, of Detroit. While there were of number of musical entertainments given in this hall, strange to say the organ was never used once throughout the season.

Mr. De Volney Everett after his long siege at the World's Fair will leave for the East by a roundabout way Sunday evening, and after stopping at St. Louis, Memphis, Pittsburgh and some other points expects to reach New York on or about the 18th of the month.

Mr. Everett by his usual good luck or good management is congratulating himself on being the first man to ship the first carload of goods out of the Manufacturers Building.

The Sohmer Quartet, of this city, have had a photograph of their organization taken by a renowned photographer, and will distribute them through musical circles for the purpose of securing engagements.

This quartet is said to be a very excellent combination of voices, and consists of W. J. Lindsay, first tenor; A. Lansing Hurdle, baritone; Harry F. Carson, second tenor and business manager, and Fred H. Smith, bass.

I spoke last week about the possibility of the Kranich & Bach house, of New York, making an arrangement with a certain house who are already located in this city to have their instruments represented in the city of Chicago. Since that time I have seen the gentleman most directly interested in the house last referred to, and he informs me that the deal is not likely to be consummated as suggested in my letter.

W. W. KIMBALL COMPANY'S EMPLOYEES' Aid Association, Chicago; incorporators, Frederick W. Hodgeland, John Williamson and Alvin Whitney.

As will be seen by the above incorporation notice, the W. W. Kimball's Company's employees have started a benevolent and pleasure club.

The "Evening Post" of this city is publishing a series of biographical sketches of leading merchants of this city, accompanying each one of them with a double column picture of the gentleman in question. A very excellent picture and the usual sketch of Mr. W. W. Kimball appeared in one of the issues of this week.

There is no change in the condition of the Hardman business in this city. I believe there are to be some court proceedings in relation to the receivership to-day, but Mr. Shindler does not think the matter will be settled to-day.

The W. W. Kimball Company have presented to the Columbian Museum the stock which they hold in the Columbian Exposition Company, amounting to \$5,000 worth.

The wife of Mr. C. B. Lyon died this morning. In one more year Mr. and Mrs. Lyon would have celebrated their golden wedding. Mr. Lyon has been with the house of Lyon & Healy for 25 years. He is a fine old gentleman, and his loss will be a sad blow to him.

Mr. W. H. Hillegas, of Naperville, Ill., has made an assignment. He kept a general merchandise store and handled pianos and organs in addition. His liabilities are stated to be about \$40,000 and his assets are given as about \$55,000.

The annual meeting of the stockholders and directors of the Manufacturers Piano Company was held in this city week. The old officers of the company were re-elected.

There were present Mr. William E. Wheelock, Mr. C. B. Lawson, Mr. Chas. C. Curtiss and Mr. A. M. Wright.

Mr. J. A. Wilt, who has been connected with the Manufacturers Piano Company, in the position of bookkeeper, and a valued man by the way, severs his connection with the house this week. Mr. Wilt goes to New Orleans to take an important position with his brother.

Visitors.

Mr. James S. Cumston, of Boston, Mass.; Mr. C. C. Colby, of Erie, Pa.; Mr. Robert Proddow, of New York; Mr. Chas. Becht, of New York; Mr. C. H. Young, Atchison, Kan.; Mr. John Goggan passed through Chicago on his way from the East to his home; Mr. William E. Wheelock, of New York city; Mr. C. B. Lawson, of New York; Mr. Simon B. Shoninger, New Haven, Conn.

NO TRUTH.

SOMEONE is responsible for a rumor to the effect that the Hallet & Davis Company was about to open its own branch house in Chicago. This settles it:

BOSTON, November 18, 1898.

Editor Musical Courier:

Not a particle of truth in rumor about Chicago.

HALLET & DAVIS COMPANY.

The relations between the Hallet & Davis Company and the W. W. Kimball Company are just as friendly as ever, and there is no reason for the rumor, except as a rumor.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. IV.

The advertising of band instruments differs materially from the advertising of pianos and organs in that their use is much less general.

A small advertisement in papers of general circulation offering a catalogue to those who want it, and a larger ad. in the paper which circulates most largely among musicians will about fill the bill. It is needless for me to tell the readers of THE MUSICAL COURIER which musical paper to use. There is a dignity attaching to an announcement in a high class paper which cannot be achieved in any other way. In a measure a paper endorses every ad. it publishes, and gives to it the weight of its prestige. The better the standing of the paper the greater the prestige and the greater is the consequent result of the advertising. That is one of the best things which advertising does. It establishes you in the reader's mind as responsible and enterprising. It inspires confidence, and confidence is the basis of all satisfactory trading.

No matter what, or how, or where you advertise, don't say anything that isn't so. Don't say anything you are not sure of. Don't advertise your piano as the best when you know there is a better one. Most dealers are honest except in their advertisements, and right there is where honesty pays. Amid the general cry of best, best, best and finest, finest, finest, a simple statement of a simple fact about some insignificant part of your piano will carry more conviction than acres of space containing superlative reiteration. I believe that in the piano business as in no other people should be told "why." They should be convinced of the honesty and fairness of the dealer first. Just as soon as you get people to believe what you say you have nine chances where before you had one of selling them an instrument.

If you say your piano is best and Smith says his is best, and so does Jones, which is the prospective buyer to believe? But you say, "Yes, Smith handles a good piano and so does Jones. They are very handsome and well made instruments, but we believe ours is better because it has gold strings or pink hammers, or silverplated pedals, or because we use nickel plated screws in the box, or because the tone is better on the high notes." Pick out one point and harp on it. Hammer it in. Don't disparage any

piano more than you can help, and you'll have folks saying, "Well, Brown is honest, anyway; he's fair, and you can depend on what he tells you."

For example, here are a couple of ads:

Exceptions

Prove the Rule.

Generally speaking, all pianos are good. There are exceptions, of course—enough of them to make care in buying essential. Besides that, some pianos are better than others.

Among the better ones are

and

We handle these in preference to others. Each one for some particular reason, which we will be glad to explain when you come in.

If there is anything about piano construction you do not know, or do not fully understand, ask us.

KEY & BARR,

Pianos and Organs,

217 Music Lane.

Ask Questions.

When a piano dealer tells you his pianos are the best and that no others are worth considering, ask questions.

Ask him "Why?"

As a matter of fact, most all of the pianos are good. The makers would be foolish to do other than their best.

The differences between them are small, but small things are important. It is by excelling in many little things that the

and are lifted above the common mediocrity of pianodom. Maybe it's only a greater elasticity of the hammers. That's a little thing, but it improves the tone. Talk to us about it. Ask us questions.

KIECH & BAHR,

Pianos and Organs,

217 Music Lane.

Stewart's Banjo Concert.

In a communication received from S. S. Stewart, the banjo manufacturer, of Philadelphia, he says regarding the grand banjo club concert to be given in the Academy of Music on January 18 that the advance sale of seats is very large, and the affair promises to be a bigger success than experienced at any of the previous concerts.

There is nothing like taking hold of an affair of this kind and pushing it with energy and intelligence. Messrs. Stewart and Armstrong, the promoters of these banjo competitive concerts, combine every requisite for making the entertainment musically a feature in Philadelphia society events, and it's bound to be a success financially.

—In the enlistments of the United States Army during the past year there were one music teacher and one piano tuner. The music teacher joined the cavalry and the piano tuner the artillery. The piano tuner was considerably loaded before he joined.

Mandolins.

GEORGE BAUER, of 1224 Chestnut street, Philadelphia, is on the road with a line of mandolins of his manufacture, which for quality of tone and workmanship are difficult to surpass. Mr. Bauer claims them to be the best in the market for the money. He reports doing a good business with them.

Wm. D. Dutton & Co.

A N inventory and appraisement of the assets of Wm. D. Dutton & Co., the Chestnut street piano dealers, who made an assignment to Samuel A. Stern on the 8d of last month, was filed in Common Pleas Court No.

2 to-day. The assets consist of the following stock, comprising pianos in the store No. 1115 Chestnut street and on rental, scarfs, covers, stools and furniture, \$16,609.70; leases, \$2,422.16, and book accounts \$1,105.07; making a total of \$20,136.93. — Philadelphia "Telegraph," November 9.

Stools and Scarfs.

W.M. TONK & BROTHER are very nearly if not quite on top with their line of stools and scarfs. They have such a mammoth establishment and can furnish such a variety in any quantity desired, great or small, and on such short notice, that it is not to be wondered at that their salesmen invariably have a good trade.

It is a fact that when a representative of this firm goes into any of the large cities they meet with a kindly reception from nearly every dealer in the place, and that means orders. The salesmen employed are wideawake, representative New York drummers, and with the backing of a house so popular as Wm. Tonk & Brother business is always assured them.

The wooden seat stool lately put on the market by this firm is having a big sale.

—Mr. William Ackerman, a son of Wm. H. Ackerman, the well-known dealer of Marion, Ohio, was married a few days ago to Miss Pauline A. Blaich.

—Mr. Elmer H. Fauver, of Dayton, Ohio, has, according to the local papers, established a considerable business as a publisher of music composed by residents of that town.

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

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"A musical Banjo; beautiful in workmanship and unsurpassed in tone."

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"I have not found its equal for brilliancy, richness and fullness of tone." BILLY ARLINGTON.

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Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.

Popular Pease Pianos.

All in the trade are aware, the piano manufacturers have during the past six months been very conservative as to whom they shipped goods and in what quantities. The business atmosphere has been squalid.

The Pease Piano Company has been no exception. While they have had opportunity to dispose of many of their goods, instead of accepting this opportunity they have counseled moderation among their dealers in buying. Under these circumstances it is fair to suppose that when the Pease Piano Company ship on an average six instruments a day—this they have been doing for the past two weeks—the atmosphere is clearing and the prospects are brighter. They could make and ship double this quantity, but are feeling well satisfied with the business as it is.

Mr. John Pease is out of the city for a few days.

Lumber and Veneers.

HARDWOOD lumber and veneers form so important a factor in the construction of pianos that the firms placing them on the market, and the special features connected with the various industries, should be of more than passing interest to the trade.

It is within the past five years perhaps that so much attention has been given to the fancy piano case, which is rapidly superseding the black or ebonized case. That the different varieties of walnut, mahogany, oak and birch are now used so extensively is due almost entirely to the advanced facilities of transportation and the modern appliances for preparing and cutting the logs.

The cost of producing veneer is reduced to a minimum, and makes it possible for manufacturers of even the lowest grade pianos to use fancy woods in their case work, and still keep the price of their instruments within the limits of cheap goods.

Unquestionably the fancy wood case is artistically and commercially more valuable than the black case, and that the conditions are now favorable for supplying the trade with these beautiful woods and at so low a price is a matter of universal congratulation, and marks an epoch in the history of the piano.

What a pity it is that rosewood, which, like mahogany, was synonymous with aristocracy, culture and wealth, should have fallen into disrepute in these latter years. Nothing of modern times exceeds the beauty of a well finished rosewood square piano case of 50 years ago.

There are many of them in existence, and they are retained and highly prized by the owners for their value as antiquities, as representing the most costly and beautiful of the furniture of bygone days, although their musical qualities are entirely beyond redemption.

Piano makers say that rosewood veneer will not stand under the modern process of laying it. It is cut too thin, and the time allowed for building cases is too short.

Some half dozen makers of the very highest grade pianos still employ rosewood in their case work, the price obtained for their instruments warranting its use, but generally it has been supplanted by mahogany, walnuts and other woods cheaper and easier of working.

There are some immense institutions in this country furnishing the material for the woodwork of pianos. We will cite the firm of

Henry Herrmann.

as representing in some branches the largest of the lumber producers.

Mr. Herrmann's main offices are at 368 and 370 Broome street, this city, and his specialty is hardwood lumber.

Apropos of the 25th business anniversary of Mr. Herrmann, celebrated a few months since, some interesting data concerning his business enterprise was presented to the trade in the form of a souvenir pamphlet, from which we obtained the following facts.

Mr. Herrmann's career was from a small beginning, and has been one of steady progress. He employs at times nearly 3,000 officials, mechanics and laborers, and turns out an annual product to the value of about \$3,000,000.

To particularize and give something of the extent of Mr. Herrmann's lumber trade; in one year was turned over the enormous amount of 25,000,000 feet of black walnut, and a stock of hardwoods of over 20,000,000 feet is kept constantly on hand. To secure a constant supply in New York about 2,500 carloads must be received annually; 4,000,000 feet must be held in stock in the yard and factories in New York; 150 carloads must be in transit, and between

40 and 50 cars are daily held ready at the depot for unloading.

In 1888 Mr. Herrmann received the gold medal at the Brussels' Exposition for his lumber exhibit.

Not long ago Mr. Herrmann obtained through the H. Hermann Company, Limited, of London, England, some beautifully figured English oak, and is now offering it in this market as a specialty.

The lumber yards and factories of H. Hermann are located on Delancy, Broome, Marion and Mulberry streets in this city; and at Ashland, Ky. New Haven, Ky., Springfield, Ill., Evansville, Ind., and Nashville, Tenn., for out of town points, from which the product is received.

Mr. Herrmann is in the prime of life; his various establishments are in full operation and entirely under his personal management.

As a fitting representative of the veneer industry we will call attention to the mammoth establishment of

Isaac I. Cole & Son,

at 425 and 427 East Eighth street. This firm make a specialty of every known timber, and the immensity of their stock cannot be comprehended without a personal inspection.

Their shaving machines have been kept going during the entire summer, and as a consequence, owing to the closing down of so many piano factories, some 5,000,000 feet of veneers are now on hand. Mahogany, in dark and light, rosewood, walnuts in endless variety, birch, oak, ash, satinwood, French burls, Brazilian woods and a dozen other varieties in the most delicate coloring and beautiful grain are piled in the buildings of this firm.

The most perfect system of curing and handling the veneer prevails, and for that reason Cole & Son have established among the piano manufacturers a reputation for supplying them with absolutely reliable goods, so essential to the perfectly finished case.

It happens sometimes that in a shipment of logs one or more will be found which so differ from the regular color and figure expected as to give them special distinction, and class them as phenomena.

This happened not long since with Cole & Son. In cutting the logs of a cargo of mahogany three were found which had a perfect blister walnut figure. Some samples were finished, which are now on exhibition at the office of the firm, and it may be said that nothing more beautiful in a fancy wood can be imagined. These samples are finished in the natural light and color belonging to mahogany and no other wood, and the decided wavy grain of the blister walnut stands out as though painted upon the wood. The effect is rich and very uncommon.

This firm is doing an extensive trade in American walnut, and also in the "Cole" patented cut veneers. This last is a process by which a decided figure is made in plain walnut by a corrugated knife when the log is being sawed. The "Cole" patent cut is becoming very popular with the piano men.

It would pay anyone interested in mahogany to visit the warerooms of Isaac I. Cole & Son, and see the log which has been sawed into veneers for use in the new steamer *Priscilla*, being built for the Fall River Line, between New York and Boston. This log was on exhibition at the World's Fair, and for size and beauty of figure cannot readily be duplicated. While in the wareroom look also at the French burls on exhibition. These burls are used almost exclusively for panel work.

Isaac I. Cole & Son is one of the oldest and largest of the veneer producing concerns.

That Word Contest.

As noticed in THE MUSICAL COURIER of November 1, the Schubert Piano Company of this city are indulging in a little speculation regarding the number of words that can be devised from the letters in the word "Schubert." This is a contest entered into by anyone who may feel inclined to take the time and an unabridged dictionary and hunt for words. The premium is a Schubert piano, and will be presented to the successful contestant on December 26 next.

One hundred and twelve lists have already been received by Mr. McArthur, the manager of the Schubert Piano Company's retail wareroom, and if the interest keeps up with anything like the interest which has been manifested so far there will be fully 1,000 persons competing for the prize.

It has been decided to have the presentation of the piano take place in some one of the large public music halls, which

one has not been fully decided upon, and in connection with the announcement of the winner will be given a musical and literary entertainment, furnished by artists of well-known ability. The affair will be as attractive as can be gotten up.

One of the contestants wrote to Mr. McArthur and asked if the piano to be given was one of their regular styles, or would it be made specially to "give away." The winner can select any piano on the floor of the wareroom in Fourteenth street, or at the Schubert factory in Harlem.

H. R. Basler.

A COMMUNICATION from Pittsburgh, Pa., states that H. R. Basler, music dealer, of that city, has fitted up in very elegant shape his store at 18 Sixth street and is doing an excellent trade.

Mr. Basler has a branch also at 3718 Butler street.

The sale of the various publications controlled by Mr. Basler is an important feature of his business.

The Steck.

"In constant use for more than 25 years."

"Twenty-five years service and still excellent."

"Twenty-five years test of tone and durability."

"Nine to 11 hours per day."

THE above are only quotations to be sure, but they have been taken from testimonial documents in the possession of Geo. Steck & Co., and emanated from the faculty of several prominent institutions in the country where the Steck pianos have been in constant use for the period of 25 years.

This certainly is a remarkable record and establishes the fact that the Steck pianos are one of the most durable make of instruments in the market.

Kapp & Co.

THE above named firm are successors to E. Fleischmann, who formerly did a piano case manufacturing business at 280 Ninth avenue, this city.

The present firm are located at 331-335 West Thirty-sixth street, in the old Calenberg & Vaupel piano factory. They occupy three floors of this building, and in machinery and general appointments have a complete establishment for the manufacturing of piano cases and fancy woodwork.

One for the Converse Banjo.

THE following testimonial was recently received by Hamilton S. Gordon, manufacturer and proprietor of the Converse Solid Arm banjos, New York city:

SAN ANTONIO, Tex., November 1, 1893.
The Converse Solid Arm banjo which I purchased of you is much admired for its sweetness of tone as a popular instrument and its elegant finish.
(Signed) C. S. MATTISON,
Teacher of Banjo, Mandolin and Guitar.

After the Ball.

S. L. BALL, a tuner for the Mueller Piano and Organ Company, of Council Bluffs, has been in a heap of trouble lately. He was a trusted man and incidentally a religious exhorter, but nevertheless he started in a short time ago to make Red Oak, Neb., still more worthy of the first part of its name by a diligent pursuit of that form of amusement which is often known as "balling up," and he incidentally made way with a considerable amount of his employers' money. It seems that he also lost some notes which he had collected and that he afterward made a clean breast of the whole affair and gave a mortgage on his horse and buggy to partly square things. He subsequently stole the horse and buggy and succeeded in smashing the rig as well as his own head in a runaway. Later he patched up matters with the Mueller concern only to be ordered by the District Court to show why he did not pay his house rent, and not appearing was fined for contempt, while his landlord continues to sue him.

In Town.

WE have met in the city this week H. Wegman, of Auburn, N. Y.; Jas. G. Ramsell, Philadelphia; C. C. Wright, Mount Vernon; L. E. Thayer, of the Fort Wayne Organ Company; Rufus Blake, of the Sterling Company; J. B. Woodford, of N. Stetson & Co., Philadelphia; O. A. Kimball, of Emerson Piano Company, Boston, and J. W. Guernsey, Scranton, Pa.

—W. D. Crawford, who for some time has represented the Estey & Camp line at Lincoln, Neb., has retired from the business, and Mr. T. J. Curtiss, who for 12 years has traveled in that section for Estey & Camp, has taken a store at 148 South Twelfth street and will hereafter represent the firm there.

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OVER 100,000 PAIRS IN
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MANUFACTURERS OF
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ESTABLISHED 1845.
22, 24, 26, 28 & 30 TENTH AVENUE,
Little West 12th Street.
41 West 13th Street.
NEW YORK.

PIANO PLATES.

Send your address and receive a Sample Plate
and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

The M. Steinert Collection of Keyed and Stringed Instruments.

SECOND NOTICE.

THE gain to art is great when amateurs who are wealthy, painstaking, learned and enthusiastic devote a considerable portion of their leisure time to the investigation of particular matters, which for the most part are passed by, overlooked or neglected in the eager quest of other knowledge on the part of professional students.

Therefore when one sees an American citizen like Morris Steinert wrestling with the problem of the Bach touch on the clavichord, and making his conclusions known by actual performances on his own instruments for the immediate instruction of the art-world of Vienna, and later at our World's Fair at Chicago, the first promptings are a generous impulse immediately to accord him great praise, and exhort other art lovers to follow his example.

He has also put forth a very handsome book on the subject, which deserves more than passing attention; but although we have striven to find the desired technical information respecting the manipulation of the clavichord as truly Bach's mode by a careful perusal of this work; and yet notwithstanding the pains taken by the compiler more light seems needed on this subject to make all comprehensible and this special manipulation attainable. The organ touch of Bach is unknown to many of our best organists; partly because they have so much more to study, and partly because the construction of modern instruments is so greatly improved that it has become comparatively useless. We have now pneumatic levers, most perfect crank actions, electric actions and innumerable devices by which organ finger keys are made so light that the Bach touch (which is a marvel of ingenuity, because it enabled the performer to execute brilliant polyphonic passages with considerable velocity and ease) is now rarely required. A knowledge of it, however, enables a performer to triumph over special difficulties which are peculiar to the works of this great master, or when called upon to play an old cathedral organ or other instrument which from age, dampness or bad workmanship has a heavy, uncertain or sulky action. It is also a means of gaining particular effects on the piano.

But what was the Bach touch on the clavichord? We know he preferred this instrument because of its powers of expression, and that his great contemporary, Händel, used the harpsichord because its tones were more sonorous and had an acoustic quality that suggested the sensuous tones of a church organ in the ability to operate at will on one, two or three strings simultaneously, and by having one of them tuned an octave higher, after the manner of the stop called "Principal" in pipe organs.

It seems certain that this interesting and carefully prepared work would become immediately of very greatly enhanced value were this touch described in terms scientifically correct or technically comprehensible, or in ways understood by executants, or even described by illustration in the manner in which the Chinese formulate the 88 ways of plucking a string with the finger, such as like a particular insect on the wing approaching and lightly touching the string as it passes by, and so forth.

That portion of the book which treats of Bach's manipulation and is styled "The Renaissance of Joh. Seb. Bach's Method of Playing the Clavichord" is therefore in this particular somewhat disappointing.

It begins with a detailed account of the revival of art works and not of instruments—of Bach as a composer, not as an executant; of Mendelssohn's organ playing (wherein reference is made to a letter which [if memory serves aright] referred to the performance at a Birmingham festival of Bach's prelude and fugue called St. Ann's (because the first subject of the psalm tune of this name is the *canto fermo*) and not of the revival at St. Thomas' Church, Leipzig. Then follow particulars of Händel's orchestration, details of organ construction, notices of Bach's hasty temper, his inventions, &c., until (page 104) the real subject matter is reached, namely, the Bach method of operating the keys. To avoid the risk of making erroneous inferences this opening quotation must be given: "At the clavichord the feeling of the player is more capable of being carried out, for the reason that the different degrees of the intensity of the touch find expression not only in the power, but also in the song-like pitch of the tone. Certainly the

pitch of the tone forms itself by the striking of the tangent against the string. But in the same manner as on the violin the accent of the player increases the pressure on the fingerboard. If the tangent rises higher, then the string extends itself and thereby produces that trembling, chromatic, echoing sound, to which even the modern ear cannot deny the oscillating property of a deeper, soulful sensation."

The writer then proceeds to speak of Bach's "bow curves," by which are evidently meant the curved lines indicating the legato style of performance, which "on the clavichord can only be accomplished by an increased pressure of the fingers, and thereby a crescendo is always caused. Therefore Bach's legato bows signify always a sign of expression for the performers. At every step however, we meet such differences."

Here our expectations are very great that revelation will be made; but the subject is relinquished for matters pertaining to painting and the plastic arts; to raise a "battle cry" for historic justice to Bach; our age is unaccountably termed "This otherwise sad era of music;" afterward Bach's polyphonic style of writing is taken up, as follows: "This pure, spiritual tenor of the polyphony of Bach appears on no other instrument so unlimited and so clear in its naked beauty as on the clavichord."

For "naked," read "native," in the sense that we speak of native eloquence, native genius. Possibly this is an oversight, especially as on the previous page the word "deprecate" appears as "depreciate."

To the article by Dr. Hirschfeld, of the Vienna Conservatory, we are indebted for the information that Morris Steinert demonstrates the Bach touch by his own performances. It is greatly to be wished that its chief characteristic qualities, its peculiar tonal effects, or most significant results may be, with the printer's aid, made most widely known.

It must be something well worth study, for Dr. Hirschfeld says: "Mr. Steinert plays on the clavichord, ex improvviso, with the deepest expression, to the elevation of the senses of the listener, recitatives, as can be found in the chromatic fantasy of Bach." He also remarks that though the tone of the clavichord is "thin," we may "justly describe the tone as purely spiritual."

A professor of musical aesthetics should discriminate somewhat between physical properties of tones and the spirit that animates an art work; and both from the appeal to mental powers which polyphony makes when giving facts respecting the resuscitation of a lost art.

The use of clavichords could do little to make Bach popular now, for the general public does not possess the polyphonic ear. Historic truth in music is not so precisely like historic truth in the plastic arts, and especially in Greek architecture, that arguments drawn from the experiences of the past are universally applicable.

Analogy proves nothing; it simply illustrates. The Greeks did not aim at mathematical truth in architecture as in music, but erected a building or a statue with reference to the fact that it would be viewed from below. This is proved by accurate measurements of the Parthenon and the Apollo Belvedere.

By way of summary it may be briefly said that if a student can perform intelligibly the forty-eight preludes and fugues by Bach on the piano, causing all the parts to be clearly indicated and delivered with the proper expression and without using the sostenuto pedal, he may rest content; for the art works of Bach are so perfect as regards pure form, and his art products so independent of accidental circumstances in their realization, that they are to be fully appreciated at the modern piano. They appeal to the mental powers of man and his heartfelt experiences so strongly as to make it a matter of comparatively small account what the acoustic qualities of the tones may be in which they are embodied or shadowed forth.

The absence of a double orchestra with its obsolete oboes, &c., does not hinder us from thoroughly enjoying the Passion music according to St. Matthew at our festival performances. Even the church organ is a very different instrument now to what it once was. Bach advocated equal temperament for stringed clavier instruments. But the church organs in his day had at least some few chords in tune. Hence we find Bach's organ works written in keys with but few flats and sharps, but his compositions for the clavichord appear in all the keys indifferently.

Defects inseparable from the modern system of equal temperament, as applied to pipes, has caused organ speci-

fications to be very greatly altered. Consider here the extreme brilliancy of all the major triads now that their thirds are so sharp. But we have also trumpets standing on more than 10 inches of wind, some of which are double the normal length, that as they are already overblown and speak the octave above they will not fly off to any harmonic or the required note, and therefore are competent to bear the strain of very highly compressed air; and as the voice of a tenor singer becomes most brilliant when at its greatest altitude, so do these trumpets acquire extraordinary splendor of tone and become more and more smooth rather than rough with the increased power of the wind.

Suppose now that all these special good points respecting registers are set aside for mere historical truth, no audiences would be held, even if encouraged to assemble, in accordance with this idea, for our tastes are changed.

There would be more satisfaction in the thought of devotion in a good cause than relish for the outcome. Ancient concerts with all their high aims tend more to impress the public with the thought of how much further we have progressed.

If anyone wishes to speak of art being of no time, place, &c., let him think of the orchestration of the past, the oboe bands, &c.; of the "mounted cornet" which voiced forth the principal melody in cathedral organs and was elevated that it might be well heard, and which consisted of the required note and its major third above rendered with equal power, and sometimes of a complete series of harmonics with very weak foundation tones; of the vicious organ voluntaries written for this sanctimonious nasalism. Let him try to revive even the contrapuntal vocal music of pre-Palestrina times, and he will find no parallel in pre-Raphaelism (page 106).

Yet for all this, information is sought and will be gladly welcomed by scholars, if not by concert audiences, and the public generally respecting the wonderful doings of Bach. It is quite possible that great results may follow a modern development of his clavichord touch. A fair notion of it, however, must first of all be acquired. Mr. Morris Steinert may be induced to give further details, and thus earn additional thanks from art lovers.

What Has Mr. Shields Done?

J. SHIELDS sold his interest in the Kimball music store to W. C. Peters, of Chicago, yesterday. The firm is now controlled by the Peters Brothers.—Anderson, Ind., "Bulletin," October 28.

R. D. Peters, the well-known music dealer who sold his interest in the Kimball music house on Meridian street some months ago to Mr. Shields, closed up a deal yesterday which places him in possession of the store. Mr. Shields has not decided what business he will engage in. Mr. Peters is an experienced and successful man in the music trade.—Anderson, Ind., "Bulletin," October 28.

J. C. Shields has only retired from the management of the Kimball agency. He still holds his interest in the music store proper.—Anderson, Ind., "Democrat," October 25.

Those Reed Instruments.

A WESTERN manufacturer writes: "The Fair has closed. 'Tis true, 'tis pity—but I can't go with the English bard any further. I am happy that it is closed, for the cold winds sweeping through Section I and down each piano would have evolutionized instruments into Aeolian harps if the Exposition had continued. To have lost five of the most beautiful upright pianos, whose tones have charmed the multitude, and to have had returned to us five Aeolian harps, putting us in direct competition with David of old, would have been a catastrophe. Fortunately the staunch craft built on the Reed system has come through the Fair season with glory, gaining laurels."

The award granted to the pianos of A. Reed & Sons was so ridiculously worded that an entire re-examination was granted by Mr. Thacher, resulting in a complete recognition of the merits of the "Reed system" of piano construction. This system whereby the iron plate is entirely divorced from the sounding board, which is arched in such a manner that it can never lose its position so as to suffer loss of tone, will occupy the attention of many dealers this year. It is worth every man's attention.

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Staib Piano Action Company.

THE climb necessary to reach the manufacturing department of the Staib Piano Action Company, 447-455 West Sixteenth street, is somewhat fatiguing, as all who have had business relations with this firm and called upon them can testify, but when once at the top the general order and system which prevail cause a feeling of admiration for the two young men who in conducting the business show so much good sound ability.

Albert Staib, son of the founder of the Staib Piano Action Company, and G. F. Abendschein, the secretary, are guiding the fortunes of the concern and have increased the business each year. This year of 1893, although it has been so unpropitious for trade will show for the Staib people a very satisfactory increase over 1892.

E. S. Dobson & Co.

SINCE moving into the spacious quarters at 289 Ninth avenue E. S. Dobson & Co. have advanced their business in magnitude fully 100 per cent., both at wholesale and retail.

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piano building was acquired in the workshop of the most prominent of the piano makers, and he is applying his skill in perfecting the instruments bearing his name.

The Dobson pianos have an excellent reputation for tone quality, general appearance and durability.

"The factory has been running full time during the summer.

Emerson in Newark.

THE Emerson piano can now be found for sale on the floor of S. A. Ward's store at Newark, N. J. Mr. Ward formerly had the Newark agency for the Emerson piano, but gave it up when the New York house concluded that Newark could be controlled from Fifth avenue. Newark has grown to such a size and its trade has increased to such proportions that it must be recognized as a special field entirely distinct from New York.

F. W. Baumer & Co.

Wheeling, W. Va.

THE largest and most prominent dealers in pianos, organs and musical goods in the State are F. W. Baumer & Co., No. 1310 Market street. A handsome new front has been put in this establishment, which adds greatly to its attractiveness, and which is additional evidence of the well-known prosperity of this energetic firm.

To the power and influence wielded by this firm may be attributed the unusual development of musical tastes in our community. It is largely due to their efforts that some of the most noted and talented musicians have located here, making Wheeling more of a musical center than any other city of its size in the country.

The aim of this firm has always been to handle the best and most renowned makes of instruments, such as Steinway & Son, Krakauer Brothers, Kranich & Bach, A. B. Chase Company and Ludwig & Co. pianos; also United States, A. B. Chase Company, Mason & Hamlin, Smith American and Palace organs.

One strong feature which recommends itself to all probable purchasers is that this house buys all its goods for spot cash, thereby being in a position to sell pianos and organs of the highest grade at the prices usually demanded for inferior goods; then, too, they have constantly on hand an immense stock in a variety of styles, such as is seldom found anywhere else.

Their building, No. 1310 Market street, consists of three stories, and contains one of the most beautiful storerooms in the city. The first floor is devoted to sheet music and musical merchandise of all kinds, while the second is used exclusively for the display of new pianos and the third for new organs and second-hand pianos and organs. In connection with this large building they occupy a wareroom—100 feet by 30 feet—corner Thirteenth and Market streets, for the storage of the surplus stock of pianos, organs and musical goods.

In all there are 27 salaried people employed, 12 of whom constantly traverse the greater part of West Virginia, Ohio and Pennsylvania in the interests of the house. The business was established by F. W. Baumer in 1878, and has grown to such magnitude that to-day it is one of the most enterprising and progressive houses in the country. The high character and reputation attained by this firm in business circles, as well as the result of their efforts to advance musical culture, cannot be over estimated.—*Wheeling Intelligencer*.

Cornett Pianos.

THERE has been received at this office the new catalogue of Hagen, Heinrich & Dunham, the manufacturers of the Cornett pianos, whose factory is at 525 to 531 West Twenty-fourth street.

The catalogue is modestly but handsomely gotten up, and contains cuts and descriptions of the different styles manufactured by this firm. They say in the introduction: "The Cornett pianos are made by a house whose desires are not to make a piano for a day alone, but for the future, and that this object may be secured each department is under the personal supervision of our Mr. H. N. Cornett, who

holds up the name of the Cornett piano, guaranteeing thereby perfectness in the whole."

The styles C and D, large cases, are now being turned out in equal quantities with the small cases, the demand for them in the trade having returned. During the past few months the small style A has had the call.

The Cornett instruments are well finished and contain, in action and other features, excellent material.

Warner Is in It—Strictly!

MADISON, Wis., November 3, 1893.

Editors Musical Courier:

In answer to your question whether there is anything new—I am afraid not; business slack—possibly improving; peradventure it is not; frankly, I don't know. October was good (yes, somewhat); bad (had to repossess divers instruments), average fair. We nearly got a month's normal cash in-take, but it was at the point of the bayonet. It is heroic treatment—we, as the doctor, know best, *i. e.*, that people who can't pay in October won't pay in January—ex—to May. "It is six months' pay due, and nary a red." A day for settlement *sans oro y plata* is in sight for the music man who carries over, until the kalends of April, customers who are six to twelve months past due in the autumn. Hence the prudent dealer is buying a little, and collecting—always collecting—or repossessing goods. Yes, as W. W. Kimball observed to the writer, a few days since, "We are ruined." Now, he did not add, "by Chinese cheap labor," but I suppose he intended to do so, in fact he did not vouchsafe any explanation of this terse way of putting it. Just when you think he is going to say something he don't. He scintillates, and then goes out. It is one of Grant's "flashes of silence." And this calls to mind the title of a most beautiful song, "Warum?"

The hustlers of America (and most music men are hustlers—all ought to be) want to see the chips fly. Therefore if we say "a good time," &c., it is rather ethereal. We want to feel the thingness of the is, and just now we of the music trade are on the ragged edge of uncertainty. One thing though, money goes further; but why buy three-string pianos and ten-stop organs if you can't sell 'em (and get pay for 'em)? But '93 thus far, and the writer is persuaded there'll be two months more like the past five, has, with the exception of about half, perhaps the greater half, done fairly well by us.

We had a veritable boom until May or June. Now that comes pretty near rhyming, although there was no thought of perpetrating anything of the sort. Hence the haverage is not so ba-ad, don't you know? Wherefore be melancholy, &c.?

"Into each life some rain must fall,
Some days be dark and dreary."

Yours very truly, W. W. WARNER.

A GOOD, hustling salesman, who has had experience in both the wholesale and retail lines, and well acquainted with all branches of the piano business, including tuning, &c., desires salesman or manager's position; moderate terms. Address B. F., care THE MUSICAL COURIER.

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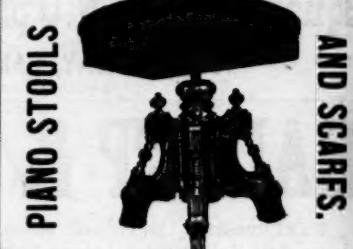
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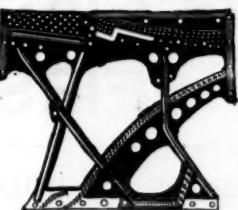
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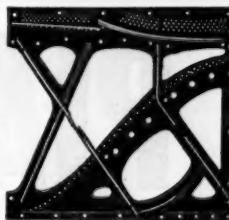
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